## PRJNOUNCING



OF

wouletions fanold trekerest chingtixas Sarty. by.Viviar os remnes - 09 .
Lan iciar, merry, nocsy queslo, 7luttiring chesses, flowngen2? mueie, wx;ix;, " kaltering, ¿ypp hig, blusking, flattering, Phytis beneail the mistetae, Tracting far some handrome' beru
Snouy fres $0, a_{x},-x-$ Chemora, Lotir slijpers, lrughtred hood. cherny ups à a ampledsmal?, "robixp, radiant all ite owhile Inre, frot, and snow white hos Unous of the terectieal is acelond Irdent gexses, and in rebinn, zrildly beatery beerto ota burp; - trow well Snememeus etare naidix cay, at a Choursina a guly ubex

Trens Guens Ewew 3736 Ellis arr. ehieago

## PRONOUNCING

## POCKET-MANUAL 0 F <br> MUSICAL TERMS

together with

THE ELEMENTS OF NOTATION
and

CONDENSED BIOGRAPHIES OF NOTEWORTHY MUSICIANS

Edited by<br>DR. TE. BAKER

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NEW YORK: G. SCHIRMER

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## INTRODUCTORY

## Elements of Notation

Notation is a system of signs used in writing music. The written signs for the time-value (length, duration) of musical tones, are called Notes; the written signs for pauses (intervals of silence) between the tones, are called Rests.

Notes and Rests

| Whole Note 0 | H | Q |
| :---: | :---: | :---: |
| Whole Rest | Half-rest | Quarter-rest $\mathbf{\sim}^{\text {L }}$ |

Eighth-note 16 th-note 32 d -note 64 th-note Eighth-rest 7 16th-rest 7 32d-rest $\overline{7}$ 64th-rest $\ddagger$
I Whole Note $\bigcirc$ equals 2 , or 4 , or 8 , or 16 , or 32

$$
\text { Half-note }=21 \text {, or } 4 \text {, or } 8 \text {, or } 16 \text {, or } 32 \text {, or } 4 \text {, or } 8 \text {, or } 16
$$

$$
1 \text { 16th-note } \mathbf{N}=2 \mathbf{N} \text { or } 4 \mathbf{~} \text {; and } 1 \text { 32d-note } \mathbf{N}=2
$$

## The Staff

The Staff consists of five parallel horizontal lines. Notes are written on the lines, or in the spaces between. For higher or lower tones, additional short lines are provided, called Leger-lines.


## The Clefs

A Clef is a sign written at the head (beginning) of the staff to fix the position of one note. The two ordinary clefs are

(A third clef, the C-clef, is explained further on.)

## The Scales

The Staff and Clefs together fix the Pitch of the notes, showing whether they are high or low. A series of 8 successive notes on the staff forms what is called a scale. To name the notes of the scale, we use the first seven letters of the alphabet, A B C DEF G. Scales are named after the note on which they begin, which is called the Keynote. The scale of C , written in whole notes, in the bass and treble clefs, is as follows:


The C written on the leger-line just below the treble staff and just above the bass staff, is called Middle-C.

The C-clef (now written on either of three lines of the staff, and in several different shapes, two being shown on this page and the next),

fixes the position of Middle-C in three different places on the staff instead of below or above the staff, as the following Table of Clefs shows.


The notes in the same vertical line are of the same pitch and have the same name. For ordinary pur. poses, any note marked C (c) is called simply "C." But, in order to fix the place which any given note occupies among all the others (that is, to fix its "Absolute Pitch"), the whole range of musical tones is divided into sections of seven notes each, called "Octaves," and lettered and named as shown in the Table. N. B.-The next octave below the Great Octave is the "Contra-octave;" below that again is the "Double Contra-octave."

## Chromatic Signs

The Chromatic Signs are set before notes to raise and lower their pitch.

The Sharp $\#$ raises its note a semitone;
The Flat b lowers its note a semitone;
The Natural a restores its note to the natural pitch on the staff (without chromatic signs) ;

The Double-sharp $\times$ raises its note 2 semitones:
The Double-flat $b b$ lowers its note 2 semitones;
The sign $上$ \# restores a double-sharped note to a sharped note;

The sign $\quad$ bi restores a double-flatted note to a flatted note.

## The Intervals

An interval is the difference in pitch between two notes. In measuring an interval, it is customary to take the lower note as the basis, and to measure up to the higher note. When the measurement is made downward, the interval is called "inverted."

Diatonic Intervals of the Major Scale


All Standard Intervals, and Their Inversions

Dimin. Fifth
Augm. Fourth
Perf. Fourth
Dimin. Fourth

## The Keys

A key is a scale employed harmonically, that is, employed to form chords and successions of chords. On the keynote C, or on any other note, two different species of scale or key may be built up: major:
 minor:


Such a key or scale is called Major when its Third and Sixth are major intervals; it is Minor when its Third and Sixth are minor intervals. The succession of intervals in every major key is the same as that in C major; in every miner key, as in C minor. To adjust the intervals properly, chromatic signs are employed, as shown below :

Table of Keys


It will be seen, on passing round the circle in either direction, that the keynotes of the successive keys always follow each other at the interval of a perfect Fifth; hence, this circle of keys, ending where it began, is called the Circle of Fifths.

## Chords

A chord is formed by a succession of from 3 to 5 different tones, built up in intervals of diatonic Thirds from a given tone, or Root. A 3 -tone chord is a Triad; a 4 -tone chord is a Seventh-chord (chord of the Seventh); a 5 -tone chord is a Ninth-chord (chord of the Ninth).

Triads in Major:


Triads in Minor:


Seventh-chords in Major:


Seventh-chords in Minor:


Ninth-chords:


When the root of the chord is the lowest tone, the chord is in the fundamental position; when some other tone is the lowest, the chord is inverted. Each triad has 2 inversions; each seventh-chord has 3 .

Inversions of Triad: Inversions of 7 th-chord:


The ist inv. of a triad is called a chord of the Sixth.


## Time-Signatures

The time-signature is usually written in the form of a fraction set just after the clef, at the beginning of a movement; the numerator (upper figure) shows the number of notes of a given kind contained in each measure, while the denominator (lowerfigure) shows the kind of notes taken as the unit of measure. For instance, $\frac{3}{4}$ (three-four time) means " 3 quarter-notes to the measure": $\mid$ ! $\mid$
联 (twelve-sixteen time) means "12 sixteenth-notes
tothe measure":

## Common Abbreviations

A. See $A$.

Accel. Accelerando Accomp. Accompaniment Accresc. Accrescendo Adg ${ }^{\circ}$ or Ad ${ }^{\circ}$ Adagio Ad lib. Ad libitum Affett. Affettuoso Affrett. Affrettando $\mathrm{Ag}^{\circ}$ or $\mathrm{Agit}^{\circ}$ Agitato All ${ }^{\circ}$ Allegro Allg tto
Allto Allegretto
All'ott. All' $\left.8^{\text {va }}\right\}$ All'ottava Andno Andantino Andte Andante Arc. Arcato Arp ${ }^{0}$ Arpeggio
B. See B.
B. C. Basso continuo
B. H. Both hands

Brill. Brillante
C. See C.
C. a. Coll'arco

Cad. Cadenza
Cal. Calando
Cantab. Cantabile
C. B. Col basso
C. D. Colla destra
'Cello. Violoncello
C. f. $\{$ Canto fermo

Cantus firmus
Ch. Choir-organ
C. L. Col legno

Cl ., Clar. Clarinet
Coll'ott. Coll $\left.^{\text {ra }}\right\}$ Coll'ottava
Cor. Cornet or Corno
C. P. Colla parte
$\left.\begin{array}{c}\text { C-2s. } \\ \text { Ciesc. }\end{array}\right\}$ Crescendo

- 5. Colla sinistra
D. See D.

Dal S. Dal Segno
D. C. Da capo

Decres. Decresc. Decrescendo
Delic. Delicatamente
Diap. Diapason
Dim. Diminuendo
Div. Divisi, divise

Dol. Dolce
Dolciss. Dolcissimo
Dopp. ped. Doppio pedale
D. S. Dal segno

Energ. Energicamente
Espr. Espressivo or
Espress. $\int$ Espressione
F. See F.
$F$ or $f$ Forte
Fag. Fagotto
$f f$ or fff Fortissimo
Fl. Flute
Flag. Flageolet
F. O. ${ }_{\text {F. }}$. $\}_{\text {Full organ }}$

For. Forte
$f p$ Forte piano
Forz. or $f$ Forzando
G. See G.
G. O. Great organ or
G. Org. $\}$ Grand-orgue

Grand. Grandioso
Graz. Grazioso
Gt. Great organ
Haut. or Htb. Hautbois
Hr . or Hrn. Hörner
Incalz. Incalzando
Introd. Introduction
Inv. Inversion
L. See L.

Leg. Legato
Legg. Leggero, Leggiero
L. H. \{Left hand
. Linke Hand
Lusing. Lusingando

## M. See M.

Maes1 ${ }^{\circ}$ Maestoso
Man. Manual
Manc. Mancando
Marc. Marcato
M. D. $\left\{\begin{array}{l}\text { Mano destra } \\ \text { Main droite }\end{array}\right.$

Men. Meno
Mez. Mezzo
mf Mezzo forte
$m f z$ Mezzo forzando
M. G. Main gauche
M. M. Maelzel's Metronome

Mod. or Mod ${ }^{\text {to }}$ Moderato
Mor. Miorendo
Movto Movimento
$m p$ Mezzo piano
M. S. $\left\{\begin{array}{l}\text { Manuscript } \\ \text { Mano sinistra }\end{array}\right.$
M. V. Mezza voce

Ob . Oboe
Obbl. Obbligato
Op. Opus
Opp. Oppure
Org. Organ
Ott, $\mathrm{O}^{\text {va }}$ or $8^{\text {va }}$ Ottava
Ovv. Ovvero
P. See P.

Ped. Pedal
Perd. Perdendosi
Pes. Pesante
pf Più forte
P. F. $\$ Pianoforte

Piang. Piangendo
Pianiss. Pianissimo
Pizz. Pizzicato
Po' Poco
$p p, p p p$ Pianissimo
Raddol. Raddolcendo
Rall. Rallentando

Recit. Recitative
rf, rfz, rinf. Rinforzando
R. H. $\left\{\begin{array}{l}\text { Right hand } \\ \text { Rechte Hand }\end{array}\right.$
$\left.\begin{array}{l}\text { Rit. } \\ \text { Ritard. }\end{array}\right\}$ Ritardando
Riten. Ritenuto
S. See S.

Salic. Salicional
Scherz. Scherzando
Seg. Segue
Sem. or Semp. Sempre
sf, sfz, sff,sffz Sforzando
Sim. Simile
Sin. Sinistra
Smorz. Smorzando
Sost. Sostenuto
Sp. Spitze
Stacc. Staccato
St. Diap. Stopped diapasor.
Stent. Stentando
String. Stringendo
Sw. Swell-organ
T. See T.
T. C. Tre corde

Tempo I. Tempo primo
Ten. Tenuto
Timp. 'Timpani
Tymp. Trumpet
Tr. Trill, Trumpet
Tratt. Trattenuto
Trem. Tremolando, Trens ulant
Tromb. Trombe, Trombor
U. C. Una corda

Unis. Unisono
V. See V.

Va. Viola
Var. Variation
Vc., Vcl., Vcllo. Violoncello
Viol., VI., Vno. Violino
V. O. Volles Orchester
V. S. Volti subito

Vv., Vni. Violini

## Rules for Pronouncing German, French and Italian.

(Read these Rules carefully, and always refer to them in case of doubt.)

The Vowels are often not pronounced as in English. The system of pronunciation employed in this Manual is explained belofv.
ah is the broad $a$ in father.
ăh is the same sound, only not dwelt upon; like ah in the college-cheer "'rah! 'rah! 'rah!'" Never pronounce ăh like the short Englishă in bat.
ă is the short English $a$, as in bat.
â is like a in bare.
ä is nearly like â, but closer. Short $a \vec{a}(\vec{a})$ is nearly like $e$ in bet, but more open.
$\bar{a}$ is nearly like $a$ in $b a t e$; only the long English $a$ ends with a soft sound like short i, called a "vanish," caused by slightly raising the root of the tongue (a'); whereas the long "Continental " $a$ has no vanish.
ěh is the short sound of long $a$ (closer than $e$ in bet).
$\check{e}$ is short $e$, as in bet.
$\overline{\mathrm{e}}$ is long $e$, like ee in beet.
$\bar{i}$ is long $i$, as in bite.
$i$ is short $i$, as in bit, though sometimes shaded towards ee.
oh is like $o$ in bode: only the long English o ends with a soft sound like $u$ in bull, called a "vanish," caused by drawing the lips together $\left(\bar{o}^{\mathrm{a}}\right)$; whereas the long "Continental" $O$ has no vanish.
oh is short 0 , like the first 0 in opinion. Never pronounce 1t like the short English 0 in blot.
$\hat{0}$ is the so-called broad Italian 0 , pronounced like azv in law.
xiv Rules for Pronouncing Ger., Fr. and It.
ö is a sound not found in English. To pronounce long ö, set the lips as if to say "oh," and then say "ā" (as in bate), keeping the lips fixed in the first position ; for short 0 ( 0 ) set the lips as before, but then say "ě" (as in bet), keeping' the lips fixed in thefirst position.
00 is like long 00 in boot.
ǒŏ is like short 00 in book.
ŭ is short $u$, as in but.
ü is a sound not found in English. To pronounce long ü, set the lips as if to say "oo" (as in boot), and then say "ee" (as in beet), keeping the lips fixed in the first position; for short ü (ii), set the lips as before, but then say "ri" (as in bit), keeping the lips fixed in the first position. (N.B.-This ü, long or short, is the so-called French u.)

## DIPHTHONGS :

ahü represents the German $a ̈ u$ or $e u$; pronounce as one syllable quickly drawn together, accent on the "ah" (ah'ü). It is somewhat like the English oy in boy (aw'í).
wăh represents the French oi, pronounce as if written $\cap$ ăh, in one syllable quickly drawn together, accent on the " ah " (o ăh').
ow is like ow in brow.
The Consonants are usually pronounced as in English. The following signs need explanation:
yh represents a sound not found in English, namely, the soft German ch. Set the tongue as if to pronounce "ye," and then breathe (whisper)" he" through between tongue and hard palate (see AllmäHLICH).
$h$ represents a sound not found in English, namely, the hard German ch. It is merely a rough breathing, as if one were trying gently to clear one's throat. Never pronounce it like $k$, unless explicitly so marked.
$n g^{k}$ represents the sound $n g$ at the end of German words, which finish, after the usual $n g$-sound ( $n g$ as in ring), with a light $k$-sound (see AUFSCHWUNG).
n represents a sound not found in English, namely, the French nasal $n$. To get the correct nasal sqund, the $n$ must be pronounced,

> not after the vowel, but together with the vowel; that is, the vowel must be spoken through the nose, thus becoming a nasal vowel. Never pronounce like "ang," "ong," etc., as the pronunciation is often printed; there is no $n g$-sound about the French nasal $n$. For example, to get the sound of ain, as in the French word main (inăn), first sound "n," setting the tongue firmly against the hard palate so that the vocal air (air vibrating with tone) passes through the nose instead of between the lips: then, ietting the " $n$ " still vibrate through the nose, drop the tongue and instantly blend the vowel "ă" (as in bat) with the " $n$." This blending of "ă" and " $n$ " gives the exact sound desired, if cut off short, like a staccato trumpet-tone. To say "main," simply put an "m" before the nasal vowel "ǎn." The nasal vowels "ăhn" and "ǒhn" are obtained similarly.
$\boldsymbol{s}$ is to be pronounced with a roll, tip of tongue against hard palate.
s must be pronounced sharp, wherever ic occurs in the marked pronunciation; soft s is represented by $z$.
zh represents the $z$ in azure.
The consonants $d$ and $t$ are usually formed, in the Continental languages, by touching the root of the upper front teeth with the tip of the tongue. To make this point clear, first pronounce the English word "dry" in the ordinary way, tip of tongue against the hard palate; then pronounce the German "drei," but taking the $d r$ with tip of tongue against root of upper front teeth.-Form $l$ in the same manner.

The German $w$ is a compound of the English $w$ and $v$; i. e., to get it right, the lips must almost close and, at the same time, the lower lip must lightly touch the upper front teeth.
N.B.-All accents (vowel-marks) found on the key-words, such as à, à, $\hat{\mathbf{a}}$, é, è, ê, ō, ū, etc., belong to the words as correctly written in their respective languages.

## Comparative Table of Tempo-marks

## CLASS I <br> INDICATING A STEADY RATE OF SPEED

Larghissimo, molto largo
Largo (broad, stately)
Largamente
Larghetto
Grave (heavy, dragging)
Lento (slow)
Adagissimo
Adagio (slow, tranquil) Adagietto

## Group I.

General signification of terms is

SLOW.

Andantino
Andante (moving, going along) Moderato
Allegretto
Allegramente
Allegro (brisk, lively) [con moto, vivace] [agitato, appassionato]
Presto (rapid) [con fuoco, veloce] Prestissimo

## CLASS II

## INDICATING ACCELERATION

Accelerando (with increasing rapidity)
$\left.\begin{array}{l}\text { Stringendo } \\ \text { Affrettando }\end{array}\right\}$ (swiftly accelerating, usually with a Affrettando ${ }_{\text {Incalzando }} \quad \begin{gathered}\text { (swiftly acce } \\ \text { crescendo }\end{gathered}$
Doppio movimento (twice as fast)
Più̀ mosso ( (a steady rate of speed, faster than Più moto ${ }^{\text {Veloce }}$ ( preceding movement)

CLASS III
INDICATING A SLACKENING IN SPEED
Rallentando
Ritardando
Allargando
Tardando
Slentando
Strascinando
Molto meno mosso ( $=$ del movi•
mento precedente) (half as fast)
$\left.\begin{array}{l}\text { Ritenuto } \\ \text { Meno mosso }\end{array}\right\}$ (a steady rate of speed, slower than
Meno moto
Calando
Deficiendo
Mancando
Morendo
Sminuendo
Smorzando

# POCKET-MANUAL <br> of 

## MUSICAL TERMS

## A

A. r. (Ger. $A$; Fr. and It., $L a$ ). The sixth tone and degree in the typical diatonic scale of $C$-major. -2. In musical theory, capital $A$ stands for the $A$-major triad, small $a$ for the $a$-minor triad. -3 . For the meaning of $A A, A_{1}, a^{1}, a^{2}, a^{\prime}, a^{\prime \prime}, \bar{a}$, etc., see PITCH, AbsOLUTE.-4. In Italian, $a$ [ăh] (in French, à [ăh]) signifies to, at, for, by, in, etc. -5. In this Manual, an -a following an Italian word, means that in the feminine form of the word a takes the place of the masculine ending 0 . Ab (Ger., ăhp). Off (in organ-music).
A ballata (It., ăh băhl-lah'tăh). In ballad-style.
Abandon, avec (Fr., ăh-vek' ăh-băhn-dǒhn'). See ABBANDONO, CON.
A battuta (It., ăh băht-too'tăh). "With the beat;" in strict time.
Abbandonandosi (It., ăhb-băhn-dǒh-năhn'dǒh-sē).
Abbandonatamente (It., -năh-tăh-men'těh).
Abbandono, con (It., kǒhn ăhb-băhn-doh'nǒh).
Yielding wholly to emotion; with a burst of passion; carried away by feeling.
Abbandonare (It., ăhb-băhn-dǒh-nah'rěh). To abandon, to quit; senza abbandonare la corda, without quitting the string.
A bene placito (It., ăh bâ'něh plah'chē-tǒh). At pleasure; meaning that the tempo may be altered, graces or cadenzas added, or that certain specified instruments may be used, or not, at the performers' pleasure.
Abgemessen (Ger., ăhp'gě-mes'sen). Neasured; in
Abgestossen (Ger., ăhp'gĕ-shtoh'sen). "Struck off "; detached; staccato.
Abnehmend (Ger., ăhp'nā'ment). Diminuendo.
Abschwellen (Ger., ăhp'shvel'ien). Decrescendo.

Absolute music is music born of the delight in combining musical tones, being a product of the musical faculty only. See Program-music.
Abwechseln (Ger., ăhp'vek'seln). To alternate... Mut abwechselnden Manualen [măh-noo-ah'len], with alternating manuals.
A cappella (It., ăh căhp-pel'lăh). See CAPPELLA.
A capriccio (It., ăh căhp-prit'chŏh). See CAPRICCIO.
Accarezzevole (It., ăhk-kăh-ret-tsā'vǒh-lěh). \}CaAccarezzevolmente (It., 一tsā-vǒhl-inen'těh). ressfully, caressingly, coaxingly.
Accelerando (It., ăht-chěh-lěh-răhn'dǒh), "Accelerating," growing faster.
Accelerato (It., ăht-chěh-lěh-rah'tǒh). "Accelerated," livelier, faster.
Accentato (It., ăht-chen-tah'tǒh). $\}$ Accented,
Accento, con (It., kǒhn ăht-chen'tǒh). marked...Accentate (-tah'těh) [plural form of accentata, or imperative], accent the notes.
Accentuando (It., ăht-chen-tǒǒ-ăhn'dǒh). Accenting.
Accentuare (It., - ah'rěh). To accent; senza accentuare, without accenting.
Accentuato (It., -ah'tǒh). Accented.
Acciaccato, -a (It., ǎht-chăh-kah'tǒh, -tăh). Vehe-
Acciaccatura (It., ăht-chăh-kăh-too'răh). 1. A short accented appoggiatura. - 2, A note a second above, and struck with, the principal note, and instantly released.
Accidental. Any chromatic sign not found in the key-signature, occurring in the course of a piece.
Accompagnamento (It., ăhk-kŏhm-păhn-yăh-men'tŏh). Accompaniment.
Accompagnement (Fr., ăh-kǒhm-păhn-yŭ-măhn'). Accompaniment.
Accompaniment. Any part or parts whicn attend the voices or instruments bearing the principal part or parts in a musical composition. It is $a d$ libitum when the piece can be performed without it, and obbligato when it is necessary to the piece. ...Additional accompaniments are parts added to a composition by some other person than its original author...Accompaniment of the scale, the series of chords used to harmonize-the ascending or descending diatonic scale.

Accordance. Same as Accordatura.
Accordando (It., ăhk-kor-dăhn'dǒh). "Accordant," in tune. (In comic stage-scenes it means, that the tuning of an instrument is imitated by the orchestra.)
Accordatura (It., ăhk-kor-dăh-too'răh). The "tuning." or series of tones according to which a stringed instrument is tuned; $g-d^{1}-a^{1}-e^{2}$ is the $a c-$ cordatura of the violin.
Accordion. A free-reed instrument invented by Damian, of Vienna, in 1829. The elongated body serves as a bellows, to be drawn out and pushed together; the bellows is closed at either end by a keyboard, that for the right hand having a diatonic (or incomplete chromatic) scale, while that for the left hand has 2 or more keys for harmonic bass tones. (See COncertina.)
Accrescendo (It., ǎhk-krěh-shen'dǒh). CRESCENDO.
Acoustic (ăh-koo'stik) color. The timbre (character or quality) of a musical tone.
Acoustics. Musical acoustics is the science of musical tones as distinguished from mere noises. A tone of sustained and equal pitch is caused by regular and constant vibrations of the air, set in motion by similar vibrations in the body producing the tone (for instance, a piano-string, a violin-string, an organ-pipe, or the vocal cords); while a noise is caused by irregular and unequal vibrations.
Action. In keyboard instruments, the mechanism set in motion by the player's fingers, or bv the feet (organ-pedals). -In the harp, the "action" (a set of pedals) does not directly produce the sound, but changes the key by shortening the strings by a semitone or whole tone.
Act-tune. Music played between the acts of a drama; an entr'acte.
Acuta (Lat., "sharp," "shrill"). In the organ, a mixture-stop having from 3 to 5 ranks.
Acute. High in pitch, sharp, shrill; opposed to Grave.
Adagietto (It., ăh-dăh-jet'tǒh). i. A movement slightly faster than Adagio.-2. A short Adagio.
Adagio (It., ăh-dah'jǒh). Slow, leisurely ; a slow movement...Adagio adagio, adagio assai, adagio molto, very slow...Adagio non molto, or non tanto, not too slow.

Adagissimo (It., ăh-dăh-jis'sē-mǒh). Extremely slow.
Adaptation. An Arrangement.
「MENT.
Additional accompaniments. See Accompani-
Additional keys. Those above $f^{3}$.
Addolorato (It., ăhd-dǒh-lǒh-rah'tǒh). Plaintive; in a style expressing grief.
Adel, mit (Ger., mit ah'del). "With nobility ;" in a lofty style.
$\AA$ demi-jeu (Fr., ăh dǔ-mē-zhö'). With half the power of the instrument.
À demi-voix (Fr., ǎh dŭ-mē-vwăh'). MEZZA voce.
À deux (Fr., ăh đö'). A DUE; à deux mains, for two hands.
Adiratamente (It., ăh-dē-răh-tăh-men'těh). Angrily.
Adirato (It., ǎh-dē-rah'tǒh). Angry, wrathful.
Ad'junct. Closely related, as one key or scale to another...Adjunct note. an unaccented auxiliary note not essential to the harmony.
Ad libitum (Lat., "at pleasure," "at will"). A direction signifying ( r ) that the performer may employ the tempo or expression that suits him; (2) that any vocal or instrumental part so marked may be left out, if desired Cadenza ad libitum means that a given cadenza may be performed or not, or another substituted for it, at the performer's pleasure.
A due (It., ǎh doo'ěh). See DuE.
A dur (Ger., ah door'). A major.
Aengstlich (Ger.). See Ängstlich.
Æolian harp or lyre. A stringed instrument sounded by the wind. It is a narrow, oblong wooden box, with low bridges at either end, across which are stretched a number of gut strings. The harp is placed in an open window, or some other aperture where a draught of air will sweep the strings.
Aequal (Ger., ä-kvahl'). A prefix to a stop-name, indicating that it is an 8 -foot register.
Aeusserst (Ger.). See Äusserst.
A ffabile (It., ăhf-fah'bē-lěh).
Affabilita, con (It., kǒhn ăhf-făh-bē-lē-tah').
Affabilmente (It., ăhf-făh-bēl-men'těh).
Sweetly and gracefully; suavely.

Affanato (It., ăhf-făh-nah'tǒh). Uneasily, distressfully.
Affanosamente (It., ăhf-făh-nǒh-săh-men'těh). Anx. iously, restlessly.
Affanoso (It., ăhf-făh-noh'sǒh). Anxious, restless.
Affetto, con (It., kǒhn ăhf-fet'tǒh).
Affettuosamente (ăhf-fet-tǒŏ-ǒh-săh-men'těh). \}
Affettuoso (ăhf-fet-tǒǒ-oh'sǒh).
With passion, emotion, feeling; very expres. sively; tenderly.
Affezione, con (It., kǒhn ăhf-fěh-tsē-oh'něh). In a style expressive of tender emotion.
Afflitto (It., ăhf-flit'tǒh). Melancholy, sad.
Afflizione, con (It., kǒhn ǎhf-flē-tsē-oh'něh). Sorrowfully, mournfully.
Affrettando (It., ăhf-fret-tăhn'dŏh). Hurrying.
Affrettare (It., ăhf-fret-tah'rěh). To hasten... Senza affrettare, without hastening.
Affrettato (It., ăhf-fret-tah'tŏh). Hurried; tempo più affrettato, at a swifter pace.
Affrettoso (It., ăhf-fret-toh'sŏh). Hurriedly.
A fior di labbra (It., ăh fē-or' dē lăhb'brăh). Very lightly and softly sung or spoken.
After-beat. An ending to a trill, comprising two notes, the lower auxiliary and the principal note.
After-note. 1. Unaccented appoggiatura.-2. The unaccented note of a pair.
[bass.
After-striking. The reverse of Anticipation by the Agevole (It., ăh-jā'vŏh-lěh). Easy, light.
Agevolezza, con (It., kǒhn ăh-jā-vǒh-let'săh). \} EasAgevolmente (It., ăh-jā-vǒhl-men'těh). ily, lightly.
Aggiustatamente (It., ǎh-jǒŏs-tăh-tăh-men'těh). Strictly in time. [indolently.
Agiatamente (It., ăh-jăh-tăh-men'těh). Easily, Agilità (It., ăh-jē-lē-tah'). $\}$ Agilité (Fr., ăh-zhē-lē-tā'). $\}$ Agity, sprightliness, Agilité (Fr., ăh-zhē-l̄̄-tā'). $\}$ vivacity... Con agilıtà, in a light and lively style. Agilmente (It., ăh-jēl-men'těh). Lightly, vivaciously.
Agitamento (It., ăh-jē-tăh-men'tǒh). Agitation.
Agitatamente (It., ăh-jē-tăh-tăh-men'těh). Excit• edly, agitatedly.

Agitato (It., ăh-jē-tah'tठh). Agitated...Agitato con passione, passionately agitated.
Agitazione, con (It., kŏhn ăh-jē-tăh-tsē-oh'něh). Agitatedly.
Agraffe (ăh-grăhf'). In the piano, a small metallic support of a string, between bridge and pin, serving to check vibration in that part.
Agrémens (Fr., ăh-grā-măhn'). Harpsichordgraces.
Ai (It., ah'ē). See All'.
Air. A tune or melody.
Air (Fr., är). Air, melody, tune; also, a song... Airs détachés, single numbers taken from operas, etc.
A is (Ger., ah'iss). $A$ ( $A$ sharp).
Aisis (Ger., ah'iss-iss). $A \times$ ( $A$ double-sharp).
Al (It., ăhl). See All'.
À la mesure (Fr., ăh lăh mŭ-zürr'). In strict time.
Alberti bass. A bass in broken chords, like


Album-leaf. Title of a short and (usually) simple vocal or instrumental piece.
Alcuno, -a (It., ăhl-koo'nŏh, -năh). Some; certain. ...Con alcuna licenza," with a certain freedom" (as regards tempo).
All', Alla (It., ăh1, ăh1/(ăh). To the, in the, at the, etc.; in the style of, like.
Alla breve (It., brâ'věh). Formerly, a time of 4 minims ( $=\mathrm{x}$ breve) to the measure. Now, $4-4$ time with 2 beats instead of 4 to the measure, and in quicker tempo; time-signature ( ( ;
also called alla cappella.
Alla caccia (It., cǎht'chăh). In the hunting style.
Alla camera (It., kah'měh-răh). In the style of chamber-music.
Alla cappella (It., kăh-pel’lăh). A CAPPELLA.
Alla hanacca (It.). Like a Hanacca.
Alla marcia (It.). In march-style.
Alla militare (It., mē-lē-tah'rěh). In military style.
Alla moderna (It., mŏh-dâr'năh). In modern style.

Allargando(It., ăhl-lar-găhn'dǒh). Growing slower. Allargare, senza (It., sen'tsăh ǎhl-lar-gah'rěh). Without slackening speed.
Allargate (It., -gah'těh). Go slower.
Alla russa (It., rǒǒs'sǎh). In the Russian style.
Alla scozzese (It., skǒht-tsā'zěh). In Scotch style.
Alla siciliana (It.). Like a Siciliana.
Alla stretta (It.). r. Growing faster and faster.2. In the style of a Stretta (or Stretto).

Alla tromba (It.). Like a trumpet.
Alla turca (It., toor'kăh). In Turkish style.
Alla veneziana (It., věh-něh-tsē-ah'năli). In the Venetian style (like a Gondoliera).
Alla zingara (It., tsin'găh-răh). In the style of Gypsy music. [syncopated style.
Alla zoppa (It., tsôp'păh). Lamely, haltingly; in
Allegramente (It., ăhl-lěh-grăh-men'těh). Nimbly, lightly, gaily, vivaciously.
Allegrettino (It., ăhl-lěh-gret-tē'nǒh). r. A short Allegretto movement.-2. A tempo slower than allegretto.
Allegretto (It., ăhl-lěh-gret'tǒh). Quite lively; moderately fast (faster than andante, slower than allegro).
Allegrezza, con (It., kǒhn ăhl-lěh-gret'săh). ! With Allegria, con (It., kőhn ăhl-lěh-grē'ăh). liveliness, vivacity.
[idly.
Allegrissimo (It., ăhl-ľ̌h-gris'sē-mǒh). Very rap-
Allegro (It., ǎhl-lā'grǒh). Lively, brisk, rapid. An Allegro (movement) is not quite as fast as a Presto...Allegro assai, Allegro di molto, very fast (usually faster than the foregoing movement)... Allegro di bravura, a technically difficult piece or passage to be executed swiftly and boldly... Allegro giusto, a movement the rapidity of which is suited to its subject... Allegro risoluto, rapidly and energetically. Etc., etc.
Allein (Ger., ǎhl-lin'). Alone; only.
Allemanda (It., ăhl-lěh-măhn'dăh).
I. A German

Allemande (Fr.. ăhl-1'-mahn'd).
dance in 3-4 time, like the Ländler.-2. A lively German dance in $2-4$ time. -3 . A movement in the Suite (either the first, or next to the Prelude) in 4-4 time and moderate tempo (andantino).

Allentamento (It., ăhl-len-tăh-men'tǒh). Slowness. Allentando (It., ăhl-len-tăhn'dŏh). See RallenTANDO.
Allentato (It., ăhl-len-tah'tǒh). Slower.
All' espagnuola (It., ăhl ěh-spăhn-yô'lăh). In the Spanish style.
All' inglese (It., ǎhl in-glā'zěh). In the English style.
All' italiana (It., ăh1 ē-tăh-lē-ah'nǎh). In the Ital-
Allmählich (Ger., ăhl-mä'liyh). Gradually, by degrees. (Also spelled allmählig, allmälig.)
Al loco (It., ăhl lô'kǒh). "To the place;" a direction following " $8 v a$," and meaning "perform the music as written."-Also directs a violinist to return to a former position after a shift.
Allongé (Fr., ăhl-1ŏhn-zhā'). Prolonged stroke (of the bow).
Allontanando(si) (It.. ăhl-1ǒhn-tăh-năhn'dǒh [-sē]). Withdrawing ; dying away.
Allora (It., ăhl-1oh'rah). Then
All' ottava (It., ăhl ǒht-tah'văh). "At the octave;" meaning, "play the notes an octave higher than written." The sign framan or 8ancon is usually employed.
[octaves).
All' unisono (It., ăh1 oo-nē'sǒh-nǒh). In unison (or
Alma, con (It., kŏhn ăhl'măh). With soul, spirit; loftily; ardently.
Alt (from the It. alto). Notes "in alt" are those of the next octave above $f^{2}$ ? notes in the octave higher than this, are said to be "in altissimo."
Ait (Ger., ǎhlt). Alto (voice or part).
Alt-clarinet. An alto clarinet. (See Alto.)
Alterezza (It., ăhl-těh-ret'săh). Pride; loftiness.
Alternamente (It., ăhl-târ-năh-men'tèh). \} Alternat-
Alternando (It., ăhl-târ-năhn'dǒh).
ing, alternatively.
Alternativo (It., ăhl-târ-năh-tē'vǒh). See TRIO 2.
Alt-horn. The alto Saxhorn.
A1tieramente (It, ăhl-tē-ěh-răh-men'těh). In a lofty, majestic style.

Altissimo (It., ǎhl-tis'sē-mǒh). Highest. (See Alt.)
Alto (from the It. alto). r. The deeper of the two main divisions of women's or boys' voices, the Soprano being the higher. (Also called Contralto.) Ordinary compass from $g$ to $c^{2}$ : in voices of great range, down to $d$ and $u$ p to $f^{2}$, or even higher.-2. An instrument of similar compass; as the alto Saxhorn.-3. The counter-tenor voice. -4. The viola, or tenor violin.
Alto, -a (It., ăhl'tǒh.-tăh). High...Alta viola, tenor violin...Ottava alta, an octave higher.
Alto-clef. A C-clef on the 3d line.
Altro, -a (It., ăhl'trŏh, -trăh). Other...Altri, Altre, others.
Alzando (It., ăhl-tsăhn'dǒh). Raising...Alzando un po' la voce, raising the voice a little
Am (Ger., ăhm). By the.
[tle.
A mabile (It., ăh-mah'bē-lěh). Sweet, tender, gen-
Amabilità, con (It., kŏhn ăh-măh-bē-lē-tah'). With sweetness; tenderly.
Amaramente (It., ăh-măh-răh-men'těh).
Amarevole (ăh-măh-rā'vǒh-lěh). Bitterly ;
Amarezza, con (kőhn ăh-măh-ret'săh). mournfully, grievingly.
Amarissimamente (It., ăh-măh-ris-sē-măh-men'- l
Amarissimo (It., ăh-măh-ris'seē-mǒh). [těh).\} Very bitterly, with great anguish.
Amateur (Fr., ăh-măh-tör"). A "lover" of art, who, while possessing an understanding for and a certain practical knowledge of it, does not pursue it as a profession.
American organ. See REED-ORGAN.
A mezza arıa (It., ăh med'zăh ah'rē-ăh). Halfway between an aria and a recitative.
A mezza voce (It., voh'chěh). With half the power of the voice (or an instrument).
A moll (Ger., ah mŏhl'). $A$ minor.
Amore, con (It., kŏhn ăh-moh'rěh).
A morevole (ăh-mǒh-rā'vőh-lěh).
Amorevolmentel-rā-vǒhl-men'těh).
Amorously :
Amorosamente ( $-\mathbf{r o ̌ h}$ săh-men'těh)
lovingly, fondly, devotedly, tenderly. lfond.
Amoroso (It., ăh-mŏh-roh'söh). Amorous; lovıng,

An (Ger., ăhn). On, by ; "add" (in organ-music).
Anacru'sis (Greek). One or two light (unaccented) syllables beginning a verse of poetry ; in music, it means a part of a measure with which a piece of music begins, the piece thus not beginning on the strong beat. (See Auftakt.)
An'apest. A metrical foot of three syllables, 2 short and $x$ long: $\smile$ -
Anche (Fr., ăhnsh). Reed...Jeu d'anches [zhö dăhnsh], reed-stop.
Anche (It., ăhn'kěh). Also, too, likewise; even.
Ancor (It., ăhn-kohr').
Ancora (It., ăhn-koh'răh). \} Again, also, yet, still, even...Ancor piü mosso, still faster... Ancora piano, continue singing (or playing) softly... Ancora più piano, still more softly.
Andacht, mit (Ger., mit ăhn'dăht). \} With devoAndächtig (Ger., ăhn'děyh'tĭyh). tion; devotionally, devoutly.
Andando (It., ǎhn-dăhn'dǒh). "Going on ;" easy and flowing.
Andante (It., ăhn-dăhn'těh). "Going," "moving:" a tempo-mark indicating a moderately slow, easily flowing movement between adagio and allegretto.-Andante affettuoso, rather slowly, and pathetic...A. cantabile, flowingly, in a singing style...A. con moto, $A$. mosso, $A$. un poco allegretto, a flowing and rather more animated movement... A. non troppo, easily flowing, but not too fast...A. maestoso, a flowing and stately movement...A. pastorale, flowing with tranquil simplicity... A. sostenuto, rather slow, flowing smoothly...Meno andante, slower.
Andantemente (It., ăhn - dăhn - těh - men'těh). Smoothly and flowingly.
Andantino (It., ăhn-dăhn-tēnŏh). This word is a diminutive of Andante, and means, properly, a little slower than andante; but it is otten used as if meaning a little faster.
Andare (It., ăhn-dah'rěh). To move on...Andare diritto, go straight on...Andare in tempo, keep strict time.
Anfang (Ger., ăhn'făhng ${ }^{\text {k }}$ ). Beginning...Vom Anfang, same as DA CAPU.
Anglaise (Fr., ăhn-gläz'). The English country• dance.

Angoscia, con (It., kǒhn ǎhn-gôh'shăh).
Angosciosamente (ǎhn-gŏh-shŏh-săh-men'těh).
Angoscioso (It., ăhn-gǒh-shoh'sǒh). With anguish, with agony of mind.
Ängstlich (Ger., engst'liyh). Anxiously, fearfully.
Anhang (Ger., ăhn'hăhngk). Coda, codetta.
Anima, con (It., kŏhn ah'nē-măh). Animato.
Animando (It., ăh-nē-măhn'dǒh). With increasing animation; growing livelier...Animando e crescendo, growing livelier and louder...Animando sempre (piu), growing more and more animated. ...Animando un pocu, with somewhat more animation... Lo stesso tempo e animando sempre fiu, the same rate of speed, with ever-increasing animation (of expression).
Animato (It., ăh-nē-mah'tŏh). With spirit, spiritedly, vivaciously...Animato di più, with greater animation.
Animosissimamente (-sis-sē-măh-men'těh). \}
Animosissimo (It., ăh-nē-mǒh-sis'sē-mǒh). \}
With the utmost animation, spirit, boldness.
Animoso (It., ăh-nē-moh'sǒh). Animated, spirited.
Anmuth), mit (Ger.,. ăhn'moot). \} With grace,
Anmuth hig (ăhn'moo'tǐyh). charm; gracefully, suavely.
Anom'aly. The slight deviation from true pitch caused by tempering intervals on fixed-tone instruments; hence, an anomalous chord is a chord containing an interval rendered, by unequal tempering, extremely sharp or flat.
Anschwellen (Ger., ăhn'shvel'len). To swell, in. crease in loudness.
Anschwellend (Ger., -lent). Crescendo.
Ansietà, con (It., kŏhn ăhn-sē-ěh-tah').
$\left.\begin{array}{l}\text { Ansiosamente (ǎhn-sē-ŏh-săh-men'těh). } \\ \text { Ansioso (It., ǎhn-sē-oh'sŏh). }\end{array}\right\}$ In a style
expressive of anxiety or hesitation.
Answer. In a fugue, the taking-up by the second part (at a different pitch) of the subject proposed by the first part.
Antecedent. The theme or subject of a canon or fugue, as proposed by the first part; the Leader. Also, any theme or motive proposed for imita. tion, or imitated further on.

Anthem. A piece of sacred vocal music usually founded on biblical words, with or without instrumental accompaniment, and of moderate length.
Anticipation. The advancing of one or more of the parts constituting a harmony before the rest ; which part or parts would, if all the parts progressed together, enter later.
Antico (It., ăhn-tē'kǒh). Antique, ancient...All'antico, in the ancient style.
An'tiphon, or An'tiphone. Originally, a responsive system of singing by two choirs (or divided choir), an early feature in the Catholic service of song; later applied to responsive ar alternate singing, chanting, or intonation in general, as practised in the Greek, Roman, Anglican and Lutheran churches.-Also, a short sentence, generally from Holy Scripture, sung before and after the Psalms for the day.
Antiph'onal. 1. A book or collection of antiphones or anthems.-2. In the style of an antiphone; responsire, alternating.
Antiphony. Responsive singing by two choirs (or divided choir) of alternate verses of a psalm or anthem.
Anwachsend (Ger., ăhn'văhk'-sent). Crescendo.
A perto (It., ăh-pâr'tŏh). "Take the loud pedal."... Allegro aperto, an allegro with broad, clear phrasing.
Aph'ony. Loss of voice. [steadiness.
A plomb (Fr., ăh-plŏhn'). Coolness, self-possession,
Appassionamento(It., ăhp-păhs-sē-ŏh-năh-men'tŏh). Passion, ardor.
[sionately, ardently.
Appassionatamente (It., - năh-tǎh-men'těh). Pas-
Appassionato, -a (It.,-năh'tŏh, -tăh). Impassioned, with passion.
Appena (It., ăhp-pā'năh). Hardly, very little... Atpena animando, a trifle more animated...Appena meno, a very little slower...Appena sensibile, hardly audible.
Appenato (It., ăhp-pěh-nah'tǒh). Distressed; in a style expressive of distress or suffering.
A ppoggiando (It., ăhp-pŏhd-jăhn'dŏh). "Leaning on," "supported." Said of a tone (note) gliding over to the next without a break, like an appoggiatura or the portamento.

Appoggiato (It., ăhp-porhd-jah'torh). "Leaned against," "supported." Calls for same style of execution as Appoggiando. In the following example, it is equivalent to mezzo legato.

appoggiato e piano

Appoggiatura (It., ăhp-pŏhd-jăh-too'răh). An $a c$. cented appoggiatur $\dot{a}$ is a grace-note which takes the accent and part of the time-value of the following principal note. The long appoggiatura:

is seldom written now; the short appoggiatura:


The unaccented appoggiatura, written thus:
and
performed

takes its time-value from the preceding principal note, to which it is smoothly bound.
A punta d' arco (It., ăh pǒŏn'tăh dar'kŏh). With the point of the bow.
$\left.\begin{array}{l}\text { A quatre mains (Fr., ăh kăh'tr mărs). } \\ \text { A quattro mani (It., ăh kwăht'trŏh mah'nē) }\end{array}\right\}$ For 4
A quattro mani (It., ăh kwăht'trŏh mah'nē).
hands; duets on piano or organ.
A quatre voix (Fr., ăh kăh'tr vwăh). $\}$ For
A quattro voci (It., ăh kwăht'trǒh voh'cnē). $\}$ For 4 vorces or parts.
Arbitrio (It., ar-bētrē-ǒh). Will, pleasure...A suo arbitrio, at your pleasure.
Arcato (It., ar-kah'torh). With the bow.
Arch-(Engl.), Archi- (Lat., ar'kēl. Arci-(It., ar'chē). A prefix signifying "chief. preëminent," formerly applied to instruments in the sense of "largest," and to official titles in the sense of "head." - Archchanter. precentor...Archlute (Fr., Archi-luth[ar-shē-1üt']; It., Arcaliuto [ar-chē-lē-oo'tǒh]), a large kind of bass lute.

Arco (It., ar'kŏh). Bow... Arco ing giù (joo'), downbow ; arco in su (soo'), up-bow.
Ardente (It., ar-den'těh). Ardent, fiery, passion-
Ardentemente (It., ar-den-těh-men'tĕh). Ardently.
Arditezza, con (It., kŏhn ar-dē-tet'săh). With boldness, boldly, spiritedly.
Ardito (It., ar-dé'tǒh). Bold, spirited.
Ardore, con (It., kŏhn ar-doh'rěh). With ardor, warmth.
Aretinian syllables. The syllables $u t, r e, m i, f a$, sol, la, first used to name the tones of the hexachord by Guido d'Arezzo (Guido Aretinus).
Aria (It., ah'rē-ăh, plural Arie [ah'rē-ěh]). An air, song, tune, melodv. The grand or da-capo aria (Aria grande [grăhn'děh]) is in 3 divisions: (I) The theme, fully developed; (II) a more tranquil and richly harmonized section; (III) a repetition da capo of the first, with more florid ornamentation.
Aria buffa (It., bǒŏf'făh). A comic or burlesque
Aria concertante (It., kǒhn-châr-tăhn'těh). An aria for concert-singing, with obbligato instru• mental accompaniment.
Aria da chiesa (It., dăh k'yâ'zăh). Church aria.
Aria da concerto (It., dăh kŏhn-châr'tǒh). An aria for concert-singing.
Aria d'entrata (It, den-trah'tăh). An aria sung by any character in an opera, on his or her first entrance.
Aria di bravura (It., dē brăh-voórăh). An aria replete with ornaments and difficulties for showirg off the singer's skill.
Aria di sortita (It., dē sohr-tē'tăh). See Sortita.
Arie (Ger., ah'rē-ě.) Aria.
Arietta (It., ăhrē-et'tăh).
Ariette (Fr., ăh-rē-et').
Ariettina(It., ăh-rē-et-tē'năh).
A short air or song; a short aria.

Arioso (It., ăh-rē-oh'sǒh). In vocal music, a style between aria and recitative; or, a short melodious strain interrupting or ending a recitative.Also, an impressive, dramatic style suitable for the aria grande; hence, a vocal piece in that style.-In instrumental music, the same as cantabile.
[Harmoniously.
Armoniosamente (It., ăr-mǒh-nē-ŏh-săh-men'těh).

Armonioso (It., ar-mŏh-nē-oh'sŏh). Harmonious. Arpeggiando (It., ar-ped-jăhn'dǒh). Playing in harp-style; sounding broken chords.
Arpeggiato (It., ar-ped-jah'tŏh). Arpeggiated, arpeggio'd.
Arpeggio (It., ar-ped'jŏh; plural Arpeggi [arpěd'jē]). Playing the tones of a chord in rapid, even succession; playing broken chords. Hence, a chord so played; a broken or spread chord, or chord-passage.
Arrangement. The adaptation of a composition for performance on an instrument, or by any vocal or instrumental combination, for which it was not originally written. Hence, any composition so adapted or arranged.
Arsis (Greek). Up-beat.
Articolato (It., ar-tē-kŏh-lah'tŏh). "Articulated"; ben articolato, clearly and neatly pronounced and phrased.
Artificial harmonics are those produced on a
Artiglich (Ger., ar'tiyh-liyh). Prettily, neatly, gracefully.
As (Ger., ăhss). $A b$ ( $A$ flat).
[flat.
Asas, or Ases (Ger., ăhss'ăhss, ăhss'ess). A Double-
As dur (Ger., dōōr). Ab major.
As moll (Ger., mǒhl). Ab minor.
Asprezza, con (It., kǒhn ăh-spret'săh). With harshness; harshly, roughly.
Aspro (It., ăh'sprǒh). Harsh, rough.
Assai (It.. ăhs-sah'ē): Very...Allegro assai, very fast...Adagio assai, very slow... Assai moderato, very moderate.
Assez (Fr., ăhs-sā'). Enough; rather.
Assottigliando (It., ǎh-sǒh-tē-l'yǎhn'dǒh). Diminishing, softening.
A-string. The 2 d string of a violin ; the rst of a viola, or 'cello; the 3 d of a double bass; the 5 th of a guitar.
A suo arbitrio (It., ǎh soo'ǒh ar-bētrē-ǒh).
A suo bene placito (It., bâ'něh plah'chē-tǒh). $\}$ At
A suo comodo (It., kôh'mŏh-dǒh).
the pleasure or discretion of the singer or player.
A tempo (It., ăh tem'porh). In time; at the preceding rate of speed.

At(h)emlos (Ger., ah'tem-lohs). Breathlessly.
Attacca (It., ăht-tăhk'kăh). "Attack" or be'? A what follows without pausing, or with a ve, short pause...Attacca (or attaccate [ăht-tăhkkah'těh]) subito, attack instantly.
Attacco (It., ăht-tăhk'kǒh). Attack; stroke of the glottis.
[passage or piece.
Attack. The act (or style) of beginning a phrase,
Attendant keys of a given key are its relative major or minor, together with the keys of the dominant and subdominant and their relative major or minor keys. For instance, the attendant keys of $C$ major are $a$ minor, $G$ major, $F$ major, $e$ minor, and $d$ minor.
Attenzione, con (It., kǒhn ǎht-ten-tsë-oh'něh). "With attention;" in a marked style; signifi= cantly.
Audacia, con (It., kǒhn ăh-oo-dah'chǎh). With boldness.
Aufgeregt (Ger., owf'gě-rāyht'). Agitatedly:
Aufgeweckt (Ger., owf'gě-vekt'). Lively; animatedly, briskly.
[impetuously.
Aufschwingend (Ger., owf'shving'ent). Soaringly,
Aufschwung (Ger., owf'shvǒŏng ${ }^{k}$ ). Lofty flight, soaring impetuosity; mit Aufschwung, in a lofty, impetuous, impassioned style.
Auftakt (Ger., owf'tăhkt). Up-beat, anacrusis; a fractional measure beginning a movement, piece, or theme.
Augmentation. Doubling (or increasing) the timevalue of the notes of a theme or motive in imitative counterpoint.
Augmented intervais. See Interval.
Aumentando (It., ăh-ǒǒ-men-tăhn'đǒh). CRESCENDO.
Ausdruck (Ger., ows'drǒǒk). Expression... Mit innigem Ausdruck, with heart-felt expression.
Ausdrucksvoll (Ger., ows'drǒǒks-fǒhl'). Expressively.
Authentic. Within the compass of an octave above the keynote.
Authentic cadence. See Cadence.
Authentic melody, one whose range covers all, or nearly all, the octave-scale above its tonic or final ; opposed to Plagal.
athentic mode. In an authentic church-mode, the seynote is the lowest tone; in a plagal mode, the. keynote is a Fourth above the lowest tone.
Authentic part of the scale, that part lying between the keynote and its higher dominant; the part between keynote and lower dominant being called plagal.
Auxiliary note. A note not essential to the harmony or melody; particularly, a grace-note a Second above or below a given melody-note.
Auxiliary scales. Those of attendant keys.
Auxiliary stop. See STOP.
Avec (Fr., ăh-věk'). With... Avec ame [ahm], the same as con anima...Avec le chant [shăhn], the same as co! canto.
Avoided cadence. See Cadence.
À volonté (Frr., ăh vǒh-lǒhn-tā'). At pleasure.

## B

B. 1. (Ger. $H$; Fr. and It. si). The seventh tone and degree in the typical diatonic scale of $C$ major.-2. In musical theory, capital $B$ designates the $B$-major triad, small $b$ the $b$-minor triad. - 3. For BB, B, $b_{1} b^{1}, b^{2}\left(b^{\prime}, b^{\prime \prime}\right.$, b), etc., see Pitch, absolute.-4. In German, $\dot{B}$ stands for B).-5. B. is also an abbreviation for Bass or Basso (c. B. =col Basso; B. C. = basso continuo).
Bachelor of (or in) Music. The lower of the academical musical degrees, Doctor of Music being the higher.
Backfall. An obsolete grace, played like an accented appoggiatura.
Backturn. See TURN.
Bagpipe. A very ancient wind-instrument of Eastern origin, still popular in Great Britain. The commonest form has 4 pipes; 3 drones (sin-gle-reed pipes tuned to a given tone, its fifth and its octave, respectively, aud sounding on continuously), and i chanter or melody-pipe (a doublereed pipe with 6 or 8 holes), on which the tune is played. The "bag" is a leathern sack, filled with wind either from the mouth or from small bellows worked by the player's arm; the pipes are inserted in and receive wind from the bag.
Balance swell-pedal. See Pedal.

Baldamente (It., băhl-dăh-men'těh). Boldly.
Ballabile (It., băhl-lah'bē-lĕh). I. A piece of dance-music.-2. Ballet-music.-3. In the style of, or suitable for, dance-music.
Ballad. Originally, a song intended for a danceaccompaniment; hence, the air of such a song.In modern usage, a ballad is a simple narrative poem, generally meant to be sung.-As a purely musical term, it was originally applied to a short, simple vocal melody, set to one or more stanzas, with a slight instrumental accompaniment. It now includes instrumental melodies of a similar character; also compositions for single instruments, or for orchestra, supposed to embody the idea of a narrative.
Ballade (Ger., băhl-lah'dě). \} A ballad.
Ballade (Fr., băhl-lăhd').
Balladenmässig (Ger., băhl-lah'd'n-mä'sĭyh). In ballad-style.
Ballad-opera. An opera chiefly made up of ballads and folk-songs.
Ballata (It., băhl-lah'tăh). A ballad.-A ballata, in ballad-style.
Ballet (băl-lay', or băl-let'). x. A spectacular dance introdnced in an opera or other stage-piece.-2. A pantomime, with music and dances setting forth the thread of the story.
Ballet (Fr., băhl-lā').
Ballett (Ger., băhl-let') \} A ballet.
Balletto (It., băhl-let'tŏh). r. A ballet.-2. The title of an Allegretto by Bach, in common time.
Ballo (It., băhl'lŏh). A dance; a ballet... Balli inglesi, English dances.... Balli ungaresi, Hungarian dances...Da ballo, in dance-style, light and spirited.
Band. 1. A company of musicians playing martial music (brass-band, military band). -2 . An orchestra.-3. A section of the orchestra playing instruments of the same class (brass-band, stringband, wind-band, wood-band).
Banda (It., băhn'đăh). 1. A military band.-2. The brass wind-instruments, and the instruments of percussion, in the Italian opera-orchestra.-3. An orchestra playing on the stage.
Bandmaster. Corductor of a military band.
Bandola (Spanish, băhn-doh'lăh). [Also the Ban.
dolon, Bandora, Bandura.] Instruments of the lute family, with a greater or smaller number of steel or gut strings, and played with a plectrum ("pick"); all very similar to the Mandolin.
Banjo. A kind of guitar common in the U.S.
Bar. I. A vertical line dividing measures on the staff, and indicating that the strong beat falls on the note just after it.-2. The popular name for "measure" (the notes and rests contained between two bars). (N.B.-It is better to call a bar a bar, and a measure a measure.)
Barbaro (It., bar'bǎh-rǒh). Same as Feroce.
Barcarole (-roll'). 1. A gondoliera; song of the Venetian gondoliers.-2. A vocal or instrumental solo, or concerted piece, imitating the Venetian boat-songs, and usually in 6-8 time (Chopin's, for piano, is in $12-8$ time).
Barcarola (It., bar-kăh-rô'lăh).
Barcarole (Ger., bar-kăh-roh'lĕ).
Barcarolle (Fr., bar-kăh-rŏhl').
Barcaruola (It., bar-kăh-rǒǒ-ô'lăh).
Bare fifth, octave. See Naked.
Bariolage (Fr., băh-rē-ǒh-lăh'zh). 1. A medley.2. A group of several notes played in the same position on 2,3 , or 4 strings (violin).
Baritone. 1. The male voice between bass and tenor, and more or less similar in quality to both. Compass from $G$ to $f^{1}$. Also, a singer having such a voice. -2 . A bow-instrument like the viola da gamba.-3. The Euphonium (bass Saxhorn).
Baritone clef. The obsolete $F$-clef on the third line:
Barocco (It., băh-rôhk'kǒh). Eccentric, strange, odd, whimsical.
Barré (Fr, bar-rā') In lute- or guitar-playing, the stopping of several or all the strings with the left-hand forefinger.-Grand [grăhn] barré, a stop of more than 3 strings.
Barrel-organ. A species of mechanical organ. The Orchestrion is a large kind of barrel-organ.
Barytone. Another spelling of Bakitone.
Bass. r. The lowest tone in a chord, or the lowest
part in a composition.-2. The lowest male voice ; ordinary compass from $F$ to $c^{1}$ (or $d^{1}$ ); extreme compass from $C$ to $e^{1}$ : -3. A singer having such a voice.


Bass (Ger., băhs). Besides the 3 English meanings given above, it denotes ( $a$ ) an old bow-instrument between 'cello and double-bass, with 5 or 6 strings; (b) the same as Kontrabass (double-bass); (c) at the end of the name of an organ-stop, it means that the stop is on the pedal (for example, Gemshornbass).
Bass-bar. In violins, etc., a long, narrow strip of wood glued to the inner surface of the belly parallel with and just beneath the $G$-string, put in to strengthen the belly and equalize vibration.
Bass clef. $F$-clef on the $4^{\text {th }}$ line:
Basse (Fr., băhs). Bass.
Basset'-horn. A tenor clarinet of mellow, though sombre, timbre, with a compass from $F$ to $c^{3}$.
Basso (It., bǎhs'sǒh). Bass; also, the double-bass.
Basso buffo (It., bŏơf'fŏh). A comic bass. [tone.
Basso cantante (It., kăhn-tăhn'tĕh). A bass-bari-
Basso continuo (It., kŏhn-tē'nǒŏ-ŏh). Bass notes provided with figures indicating the chords to be played above the bass notes.
Basso giusto (It., jǒǒ'stŏh). A basso cantante.
Basso obbligato (It., ǒhb-blē-gah'tŏh). An indis• pensable bass part or accompaniment.
Bassoon. A wood-wind instrument of the oboe family; the double tube bears the long, curving, metallic mouthpiece with its double-reed. Compass from $B_{1} b$ to $c^{2}$, or even to $f^{2}$ : Tone soft and mellow.


Basso ostinato (It., ǒh-stē-nah'tǒh). Ground bass.
Basstuba (Ger., băhs'too'băh). See TUBA 2.
Bâton (Fr., bah-tŏhn'). A conductor's wand.
Battuta (It., băht-too'tăh). Beat; downbeat; measure... A battuta, in strict time.
Beat. 1. A movement of the hand in marking ("beating") time.-2. A division of a measure marked by a beal. -3 . In a trill, the pulsation of

2 consecutive tones. -4 . An appoggiatura.-5. A throbbing caused by the interfering tone-waves of 2 tones of different pitch.
Beating reed. See REED.
[(plural).
Becken (Ger., bek'en). Cymbal (singular); cymbals
Bedeutungsvoll (Ger., bě-dahü'tŏŏngs-fǒhl'). Full of meaning ; significantly.
Begeisterung, mit (Ger., mit bě-gī'stě-rơơngk). With enthusiasm, spirit.
Begleitung (Ger., bě-glīttǒǒngk ${ }^{k}$ ). Accompaniment.
Behagıich (Ger., bě-hahg'liyh). Easily, comfort. ably; comodo.
Beklemmt(Ger., bẻ-klemt'). [Properly beklommen.] Anxious, oppressed. [Beethoven.]
Bel canto (It., bel kăhn'tǒh). The art of beautiful song, as exemplified by the finest Italian singers of the 18 th and rith centuries, and their pupils or imitators. Opposed to Recitative, and to the "declamatory" style of singing brought into such prominence by Wagner. [MANDO.
Belebend (Ger., bě-lā'bent). RAVVIVANDO. ANI-
Belebt (Ger., bě-lāpt'). ANIMATO; animated, brisk.
Bell. A hollow metallic instrument of percussion, sounded by a clapper hanging inside, or a hammer outside.-Also, the flaring end of various wind-instruments.
Bell-diapason. An organ-stop, usually of 8-foot pitch, with open, bell-mouthed pipes.
Bellezza, con (It., kǒhn bel-let'săh). With beauty; gracefully, suavely. [surmounted by bells.
Bell-gamba. An organ-stop liaving conical pipes
Bellicosamente (It., bel-lē-kǒh-săh-men'tĕh).
Bellicoso (It., bel-lē-kǒh'sǒh). In a martial, warlike style.
Bell-metronome. A metronome with a bellattachment which may be set to strike with every second, third, fourth or sixth beat of the pendulum.
Bell open diapason. Same as BELL-DIAPASON.
Bell-piano. GLOCKENSPIEL.
Belly. The face (upper side) of the resonance-box of the violin etc.-Also, the soundboard of the piano.

Beñe (It., bâ'něh). [Abbreviation, ben.] Well... Ben marcato, well marked; a bene placito, at pleasure; ben ritmato, with careful and precise observance of the rhythm; ben sostenuto, ben tenuto, well sustained.
Bequem (Ger., bě-kvām'). Easily, comfortably.
Berceuse (Fr., bâr-söz'). A cradle-song, lullaby.
Ber'gamask. A clownish dance like that of the peasants of Bergamasca, Italy.
Bes (Ger., bess). $B$ double-flat.
Beschleunigen (Ger., bě-shlăhü'nĭ-gen). To hasten.
Beschwingt (Ger., bě-shvingt'). Winged...Leicht beschwingt, lightly and swiftly ; volante.
Beseelt (Ger., bě-zālt'). "Soulfully," animated.
Bestimmt (Ger., bě-shtimt'). With decision, energy.
Betont (Ger., bě-tohnt'). Accented, marked.
Betonung, mit (Ger., mit bě-toh'nǒǒng²). With emphasis.
Bewegt (Ger., bě-vāyht'). Moved, agitated.
Bewegter (Ger., bě-vāyh'ter). Faster; più mosso.
Bewegung (Ger., bě-vä'gǒǒngk). Movement; agi. tation.
Bi'chord. Having two strings. A bichord instru. ment is one (like the mandolin, lute, and certain pianos) having a pair of strings, tuned in unison, for each tone.
Bien (Fr., b'yěn). Well... Bien chanté, same as Molto Cantabile; bien rythmé, same as Ben RITMATO.
Bif'ara. An organ-stop, the pipes of which are either double-mouthed, or in pairs; the two members of each pair are tuned at slightly different pitches, so that the interference ("beating") of the sound-waves produces a gentle tremolo.
Bi'nary. Dual; two-part... Binary form, a form of movement founded on two principal themes (see SONATA), or divided into 2 distinct or contrasted sections... Binary measure, that of common time, the first of every 2 members taking the acceat (regular and equal alternation between downbeat and up-beat).
Bind. r. A tie.-2. A brace.
Bisogna (It., bē-zǒhn'yǎh). "Is necessary," "must"; as, si bisogna da capo al segno, must be repeated from the begining to the sign. Bizzarria, con (lt., kǒhn bid-zar-rēǎh.)
zarre, whimsical, fantastic, extravagant style.
Bizzarro,-a (lt., bid-zar'rǒh, -rǎh). Bizarre, whimsical, odd, fanciful.
Blochföte (Ger., blǒh'ffö'tě). \}i. An old kind of Blockflöte (Ger., blǒhk'flö'tě). $\}^{1 .}$ An oid kind of flute à bec.-2. An organ-stop having pyramidshaped flue-pipes of $2,4,8$, or 16 -foot pitch, and sometimes stopped.
Block. In violins, etc., the blocks are small pieces of wood within the body, glued vertically to the ribs between belly and back to strengthen the instrument.-A hammer in the piano "blocks" when it remains against the string after striking, instead of recoiling, thus "blocking" (deadening) the tone.
B moll (Ger., bā mǒhl'). $B$ flat minor.
Boat-song. Barcarole; Gondoliera.
Bob. A term in change-ringing applied to the various sets of changes which may be rung on 6 bells (bob minor), 8 bells (bob major), 10 bells (bob royal), or 12 bells (bob maximus).
Bocca (It., bǒhk'kăh). Mouth...(Con) bocca chiusa [kew'săh], with closed mouth; humming. (See BRUMMSTIMMEN.)
Bocedisation. See Solmisation.
Body. 1. The resonance-box of a stringed instrument. - 2. That part of a wind-instrument remaining when mouthpiece, crooks and bell are removed.-3. The tube of an organ-pipe above its mouth.-4. A tone is said to have "body" when it is full and sonorous; the resonance of a tone is also called the "body."
[a tie.
Bogen (Ger., boh'gen). 1. A bow.-2. A slur; or
Bolero (Span., bǒh-leh'rŏh). 1. A Spanish national dance in 3-4 time and lively tempo (allegretto), the dancer accompanying his steps with cas-tanets.-2. A composition in bolero-style.
Bom'bard. 1. A large kind of oboe, or shawm, now obsolete.-2. A 16 -foot reed-stop in the organ.
Bombarde (Fr., bǒhn-bar'd'). A bombard. Also see Posaune 2.
Bombar'don. A large bass trumpet ; as now made, a bass saxhorn.-Also a deep-toned organ-stop.

Bouche (Fr., boosh.) Mouth... À bouche fermée, same as Bocca chiusa. [bouffe, comic opera. Bouffe (Fr., boof.) Comic, burlesque...Opéra Bourdon (Fr., boor-dǒhn'.) An organ-stop of 16 or 32 -foot pitch, having stopped wooden pipes, sometimes with metallic tops; French organs also have open bourdons of 8 and 4 -foot pitch.-Also, a great bell, as the bourdon of Notre-Dame.Finally, the lowest string of the 'cello and double-bass.
Bourrée (Fr., boo-rā'). x. A dance of French or Spanish origin, in rapid tempo, having 2 sections of 8 measures each, and in $2-4$ or $4-4$ time.-2. A movement in the earlier Suites, in alla breve time.
Boutade (Fr., boo-tăhd'). 1. A short, impromptu ballet.-2. An instrumental impromptu or fantasia.
Bouts. The incurvations on either side of the violin, etc., which form the "waist."
Bow. The implement used in playing instruments of the violin-type. The hair is attached to the stick by a bent point or head, and drawn into proper tension by the sliding nut, which is worked by the screw...Bow-arm or -hand, the right arm or hand... Bow-guitar, a kind of violin with a guitar-shaped body...Bow-instrument, one played with a bow... Bow-zither, see Zither.
Bow (verb). To execute with a bow ; also, to mark a piece with signs indicating the bowing.
Bowing. The art of handling the bow; a player's method or style; also, the signs for, and manner of, executing any given passage.
Branle, Bransle (Fr., brahn'1'). A Brangle or Brawl; an old French dance in 4-4 time, in which several persons joined hands and took the lead in turn.
[omission of reed-instruments.
Brass-band. Differs from full military band by
Brass-wind. Metal wind-instruments in an orchestra, or the players on them.
Bratsche (Ger., brah'chě). The viola.
Bravour (Ger., brăh-voor'). Bravura... Bravourarie, aria di bravura... Bravourstück, a vocal or instrumental piece of a brilliant and difficult character.
Bravoure (Fr., brăh-voor). Bravura...Valse de bravoure, an instrumental waltz in brilliant, showy style.

Bravura (It., brăh-voo'răh). Boldness, spirit, dash, brilliancy...Aria di bravura, a vocal solo consisting of difficult runs and passages, designed to show off the singer's voice or skill...Con bravura, with boldness, etc.
Brawl. See Branle.
Break. r. The point where one register of a voice or instrument passes over into another; in the vorce, the junction of the head- and chestregisters; in the clarinet, between the notes
 ...Breaking of the voice, see Mutation.-2. A false or inperfect tone produced by incorrect lipping of a horn or trumpet; or by some diffic ulty with the reed of the clarinet (this" break" is called "the goose "); or, in singing, by some defect in the vocal organs.-3. In an organ-stop, when playing up the scale, the sudden return to the lower octave (caused by an incomplete set of pipes); also, in compound stops, any point in their scale where the relative pitch of the pipes changes.
Breath-bands. The vocal cords.
Breathing-mark. A sign inserted in a vocal part to show that the singer may (or must) take breath at that point ; written variously ( $,{ }^{*}, \stackrel{\vee}{ }, \mathrm{v},{ }^{\prime \prime}$ ).
Breit (Ger., brit). Largamente.
Breve (brēv). A note equal to 2 whole notes or semibreves; the longest used in modern notation; written: See Alla breve.


Breve (It., brâ'věh). Short. [ruptly. Brevemente (It., brěh-věh-men'těh). Short, ab:
Bridge. In bow-instruments, a thin, arching piece of wood set upright on the belly to raise and stretch the strings above the resonance-box, to which the bridge communicates the vibrations of the strings.- In the piano, and other stringed instruments, a rail of wood or steel over which the strings are stretched.
Brillante (It., brēl-lăhn'těh). Brilliant, showy, sparkling.
Brio, con (It., kǒhn brēorh). I With fire and dash; Brioso (It., brē-oh'sǒh). $f$ spiritedly.
Brisé (Fr., brē-zā'; "broken '). In violin-playing, short, detached strokes of the bow.

Broken cadence. See CADENCE...Broken chords, chords whose tones are sounded in succession in. stead of together (ARPEGGIO)... Broken octaves, series of octaves in which the higher tones alternate with the lower:


Brummstimmen (Ger., brǒŏm'shtim'men). "Humming voices "; production of tone without words, through the nose, with closed mouth (Bocca CHIUSA).
Bruscamente (It., brǒǒ-skăh-men'těh). Brusquely
Brusco (It., brǒǒ'skŏh). Rough, harsh.
Buffo, -a (It., bŏŏf'fŏh, -făh). Comic, burlesque ; hence, Buffo, Buffo-singer, a comic actor (singer) in an opera...Aria buffa, a comic air or aria... Opera buffa, comic or burlesque opera.
Buffonescamente (It., bǒǒf-fǒh-ně-skăh-men'těh). Comically, drolly.
[droll, burlesque.
Buffonesco, -a (It., bǒŏf-fǒh-ně'skŏh, -skăh) Comic,
Bugle. 1. A wind-instrument of brass or copper, with cupped mouthpiece, used for infantry calls and signals. -2. The key-bugle, with 6 keys, and a compass of over 2 octaves.-3. The valve-bugle (see SAXHORN).
Burden. i. A chorus or refrain repeated after each stanza of a song.-2. The drone of a bagpipe.-3. The bass part.-4. A dance-accoinpaniment sung without instruments.
Burla (It., boor'lăh). A jest; raillery. [romping. Burlando (It., bǒŏr-lăhn'dǒh). Joking, jesting,
Burlescamente (It., bǒǒr-lě-skăh-men'těh). In bur* lesque style.
[farcical.
Burlesco, -a (It., bǒŏr-lě'skǒh, -skăh). Comic,
Burlesque (bur-lesk'). A dramatic Extravaganza, or farcical travesty of some serious subject, with more or less music.
Busain, Busaun, Buzain. A reed-stop on the organ-pedal, usually of 16 -foot tone.

## C

C. x. (Ger. $C$; Fr. ut; It. do). The first tone and degree in the typical diatonic scale of $C$ major. -2 . In musical theory, capital $C$ designates the $C$-major triad, small $c$ the $c$-minor triad.-Also
see Pitch, absolute. Middle- $C$ is the note $c^{3}$
 on the piano-keyboard. Tenor-C is the lowest note in the tenor voice, $c$ :


Caccia (It., căht'chăh). The chase; a hunt...Alla caccia, in hunting style, that is, accompanied by horns.
Cachucha (Span., căh-choo'chăh). A dance much
Cadence. 1. A CADENZA.-2. Rhythm.-3. The closing strains of a melody or harmonized movement ; the Close or ending of a phrase. section, or movement...Amen cadence, a popular term for Plagal cadence ( to which the word "Amen" is often sung)...Authentic $c_{,}$, a Perfect c...Avoided, Broken, Deceptive, Evaded, or False cadence, an Interrupted cadence...Full cadence, a Perfect cadence...Half-cadence (Half-close), or Imperfect c., the tonic chord followed by the dominant chord...Interrupted or Irregular cadence, an unexpected progression avoiding some regular cadence...Vixed cadence, a close with dom., subdominant, dominant, and tonic chords in succession, being a mixture of authentic and plagal... Perfect cadence, the dominant triad, or seventhchord, followed by the tonic chord; the "authentic cadence" of the church-modes...Plagal cadence, the subdominant chord followed bv the tonic... Radical cadence, a close, either partial or complete, formed with two fundamental chords. $\ldots$.Surprise cadence, an Interrupted cadence... Whole cadence, a Perfect cadence,

Authentic. Plagal. Interrupted.


Mixed.


Cadenza (It., kǎh-den'dzăh). x. In a vocal solo, a brilliant passage, usually at the end.-2. An elaborate passage or fantasia at the end of the first or last movement of a concerto, and played by the solo instrument (piano, violin, etc.).
Cæsura. See Cesura.
Calando (It., kăh-lăhn'dǒh). "Decreasing "; grow• ing softer and (usually) slower.
Calcando (It., kăhl-kǎhn'dǒh). "Pressing"; hastening the tempo.
Calliope (cal-li'o-pe). A steam-organ; a pipe-organ whose harsh tone is produced by steam, instead of wind, under pressure.
Callithumpian concert. A boisterous serenade given to some person who has become an object of popular hostility or ridicule ; characterized by the blowing of horns, beating on tin pans, derisive cries, hoots, groans, cat-calls, etc.
Calma, con (It., kŏhn kăhl'măh). See Calmato.
Calmando(si) (It., kăhl-măhn'dŏh [-sē]). Growing calm, becoming tranquil.
Calmato (It., kăhl-mah'tŏh). With calm; calmly, tranquilly.
Calore, con (It., kŏhn kăh-loh'rěh). \} With warmth,
Caloroso (It., kăh-1ŏh-roh'sǒh). passion; passionately.
Camera (It., kah'měh-răh). Chamber, room, small hall... Alla camera, in the style of chamber-music. ...Musica da camera, chamber-music.
Camminando (It., kăhm-mē-năhn'dǒh). "Walking"; a flowing movement, like Andante.
Campagnuolo, -a (It., kăhm-păhn-yô'lǒh). Pastoral, idyllic; rustic.
Campana (It., kăhm-pah'năh). A bell.
Campanellino (It., -nel-lē'nŏh).
Campanello (It., -nel'lǒh). A small bell.
Campestre (It., kăhm-pě'strěh). Pastoral, rural, idyllic.
Cancel. The Natural, $t$.
Can'crizans (Latin). Retrogressive; moving back. ward.
Can'on. The strictest form of musical imitation, in which 2 or more parts take up, in succession, the given subject note for note.

Canon'ical Hours of the Koman Catholic Chlirch are the established times for daily prayer: matins (including nocturns and lauds), prime, terce, sext, nones, vespers, and complin.
Canon'ic imitation. Strict imitation of one part by another.
Cantabile (It., kăhn-tah'bē-lěh). "Singable;" in a singing or vocal style.
Cantando (It., kălın-tăhn'dǒh). ! Singing ; smooth
Cantante (It., kăhn-tăhn'teh), $\int$ and flowing.
Cantata (It., kăhn-tah'tăh.) A vocal work with instrumental accompaniment, consisting of choruses and solos, recitative, duets, etc., shorter than an oratorio. A sacred cantata has biblical words; a secular cantata may have any non-biblical subject.
Cantato (It., kăhn-tah'tǒh). "Sung;" singingly.
Canterellando (It., kǎhn-těh-rel-lăhn'dǒh). Singing softly. [softly; humming.
Canticchiando (It., kăhn-tik-yăhn'dơh). Singing
Can'ticle. One of the non-metrical hymns of praise and jubilation in the Bible; or a sacred chant similar to it.
Cantilena (It., kăhn-tē-1ā'năh). )
Cantilene (Ger., kăhn-tē-lā'ně). C"A little song;"
Cartilène (Fr., kăhn-tē-län').
a ballad or light popular song; a flowing, songlike passage on an instrument.
Canto (It., kăhn'tŏh). A melody, song, chant ; the soprano (highest vocal or instrumental part)... Col canto, "with the melody," a direction to accompanists to follow the solo part in tempo and expression...Cinto fermo, a Cantus firmus.
Can'tus fir'mus (Latin). A fixed or given melody: (a) Plain song; (b) in counterpoint, a given melody, like a plain-song tune, to which other parts are to be set according to rule.
Canzone (It., kăhn-tsoh'něh). A song, folk-sorg; also, a part-song in madrigal-style.
Canzonet'. A little air or song ; a short part-song: a madrigal.
Capellmeister. See Kapellmeister.
Capo (It., kah'pǒh). Head, beginning... Da capo, from the beginning... Da cafo al segno, irom the beginning to the sign ( $\$$ : or $\phi$ ).

Capo d'astro. [An English corruption of capotasto.]. The "capo d'astro bar" in the piano is a metallic bar fixed across the strings near the wrestplank, bearing down on the 3 highest octaves (more or less).
Capotasto (It., kah-pŏh-tăh'stŏh). r. The nut of stringed instruments having a fingerboard.-2. A piece of wood or ivory which can be set across a fretted fingerboard to raise the pitch of all the strings at once.
Cappella (It., kăhp-pel'lăh). [Wrongly spelled capella.] A choir; an orchestra; both together. ...A (or alla) cappella, vocal chorus without instrumental accompaniment. (Also see Alla BREVE.)
Capriccio (It., kăh-prit'chǒh). An instrumental piece of free form, distinguished by originality in harmony and rhythm; a Caprice...A capriccio, at pleasure.
Capricciosamente(It.,kăh-prit-chǒh-săh-men'těh). \}
Capriccioso (It., kăh-prit-choh'sŏh).
In a capricious, fanciful, fantastic style.
Caressant (Fr., kăh-rěs-săhn').
Carezzando (It., kăh-ret-săhn'dǒh). \} Caressingly,
Carezzevole (It., kăh-ret-sā'vǒh-lěh).
soothingly.
Carillon (Fr., kăh-rē-yǒhn'). i. A Glockenspiel, or set of fixed bells played from a keyboard or by a barrel-mechanism; also, a tune played on these bells, or an instrumental piece imitating their effect. -2 . A piano with bells instead of strings.3. A mixture-stop in the organ.

Carità, con (It., kǒhn kăh-rē-tah'). With tender expression.
Carol. To sing joyously; hence, a joyous Christmas song of praise.
Castanets'. A pair of small concave pieces of wood or ivory, attached by a cord to a dancer's thumb and forefinger, and struck together in time with the music.
Castrato (It., kăh-strah'tǒh). An adult male singer with soprano or alto voice.
Cat. Slang term for BREAK r.
Catch. A round or canon for 3 or more voices, each singer having to "catch" or take up his part at the right instant. Modern catches are generally humorous.

Catgut. Ponular name for gut strings.
Cavallina (It., kǎh-văhl-lē'năh). A forced, jerky delivery (coloratura).
Cavatina (It., kăh-văh-tē'năh). A song; particularly, a short aria without second section or $D a$ capo.
 (see Elements of Notation, p.iv).
C dur (Ger., tsā door'). C'major.
Cedendo (It., chā-den'dǒh). Growing slower.
Cédez (Fr., sā-dā'). Go slower.
Celere (It., chělı’lěh-rěh). Rapid, swift.
Celerità, con (It., kǒhn chěh-lĕh-rē-tah'). With celerity, rapidly.
Céleste (Fr., sā-lest'). Celestial.
'Celli (It., chel'lē). Abbreviation of Violoncelli.
'Cello (It., chel'loh). Abbreviation of Violoncello.
Cembalo (It., chěm'băh-lŏh). Harpsichord ; pianoforte; in old times, a dulcimer...A cembalo, for piano (or harpsichord).
Ces (Ger., tsĕss). C flat.
Ceses (Ger., tsěss’ěss). C double-flat.
Cesu'ra, Cæsura. The dividing line between two melodic and rhythmical phrases within a period: called masculine or feminine according as it occurs after a strong or weak beat.
Chaconne (Fr., shăh-kǒhn'). A Spanish dance. Also, an instrumental piece consisting of a series of variations above a ground bass not over 8 measures in length, in 3-4 time and slow tempo.
Chalumeau (Fr., shăh-lï-moh'). An old wind-instrument having 9 finger-holes and a beating reed. (See Clakinet.)
Chamber-music. Vocal or instrumental music suitable for performance in a room or small hall; especially, quartets and similar concerted pieces for solo instruments.
Change. I. In harmony, MODUlation.-2. In the vorce, Mutation. - 3. Any melodic phrase or figure played on a chime of bells.
Change-ringing. The art and practice of ringing a peal of bells in varying and systematic order.

Changing-chord. One containing tones ("chang-ing-notes") dissonant to the bass, and entering on the strong beat.
Changing-note. A dissonant note (tone) entering on the strong beat, and passing by a step to a consonance, or by a skip to a chord-note or a notc belonging to another chord.
Chanson (Fr., shăhn-sǒhn'). A song.
Chansonnette (Fr., shăhn-sǒh-net'). A short song.
1 Chant. A short sacred song.-r. The Anglican chant, adapted to the Canticles and Psalms, consists of 7 measures, harmonized, the timevalue of the single note constituting the first and fourth measures being lengthened or shortened to fit the words, whereas the others are sung in strict time. Each of its 2 divisions (of 3 and 4 measures respectively) begins on a reciting-note and ends with a cadence.-2. The Gregorian chant is a Gregorian melody repeated with the several verses of a biblical prose text; it has 5 divisions, (I) the intonation, (2) the first dominant, or reciting-note, (3) the mediation, (4) the $2 d$ dominant, or reciting-note, and (5) the cadence.
Chant (Fr., shăhn). Song; singing ; melody; tune. Also, voice (the vocal part as distinguished from the accompaniment).
Chanter. The melody-pipe of the bagpipe.
Chanterelle (Fr., shăhn-t'-rel'). The highest string on a violin, lute, etc.
Chantie. A unison song sung by workmen and timing their motions.
Chapel. A company of musicians attached to the establishment of any distinguished personage.
Characteristic piece. A character-piece; one de. picting a definite mood, impression, scene, or event.
Characteristic tone. $=$ The leading-tone. -2 . That tone in any key which specially distinguishes it from nearly related kevs; like $F=$ in $G$ major, distinguishing it from $C$ major.
Characters. Musical signs in general.
Charme, avec (Fr., ăh-vek' sharm). With charm; gracefully.
Che (It., kā). Than; that.
Chef d'orchestre (Fr. shef dor-kes'tr). Conductor of an orchestra.

Chest-register. The lower resister of the male or female voice, the tones of which produce sympa. thetic vibration in the chest.
Chest-tone. \}Vocal tone possessing the quality
Chest-voice. $\}$ of the chest-register.
Chiaramente (It., k'yăh-răh-men'těh).
Chiarezza, con (It., kǒhn k'yăh-ret'sǎh). f Clear!y, distinctly, limpidly.
Chiaro, -a (It., k'yah'rŏh, -răh). Clear, pure.
Chime. 1. A set of from 5 to 12 bells tuned to the acale, and played by swinging either the bells themse!ves or clappers hung within them. Also, a tune so played.-2. A set of bells and hammers played by a keyboard; a Carillon.
Chin-rest. An oval plate of ebony attached to the edge of the violin to the left of the tailpiece.
Chiroplast (ki'-). "Finger-former"; an apparatus invented by Logier about 1814, consisting of 2 wooden rails attached in front of and parallel with the keyboard, and a pair of open gloves; it hindered the wrist from sinking, and made the fingers strike vertically.
Chitarra (It., kē-tar'răh). A guitar.
Chitarrata (It., kē-tar-rah'tăh). A piano-piece imitating the guitar.
Chiuso, -a (It., kew'sǒh, -săh). Closed... A bocca chiusa, with closed mouth; humming.
Choir. 1. A company of singers, especially in a church.-2. A choral society.-3. In the Anglican Church, the singers of the daily choral service, who sit divided on the decani and cantoris sides of the chancel.-4. A subdivision of a chorus; for example, the rst. and 2 d choirs in 8 -part music.
Choirmaster. Leader (leading singer) of a choir.
Choir-organ. See ORGAN.
Cho'ral. r. Relating or pertaining to a chorus, or to vocal concerted music...Choral notes, thesquare notes used for writing plain song... Choral service, a church-service with music by the choir. -2 (koh-rahl'). A hymn-tune of the early German Protestant Church, or one similar in style. (Also spelled Chorale.)
Choraliter (Latin). By or for the choir; choral.
Choralmässig (Ger., kơh-rahl'mä'sĭyh). In the style of a chorale.

Chord. 1. A harmony of 2 or more tones.-2. A harmony of from 3 to $s$ tones, forming an ascend. ing series of diatonic thirds (see Elements of Notation, page ix).-3. A "flat" or "solid" chord is one whose tones are produced simultaneously: opposed to broken.-4. A string.
Chorus. A company of singers; hence, a composition, oftenest in 4 parts, each sung by several or many singers; a double chorus has 8 parts. Also, the refrain or burden of a song.
Chorus-master. A choirmaster; also, the conductor of a chorus. [of the Kyrie (see Mass)-
Christe cleison (Gk., "Christ, have mercy"). Par!
Chromatic. Relating to tones foreign to a given key (scale) or chord; opposed to diatonic Chromatze signs, the sharp ( $=$ ), flat (b), natural ( $(\mathbf{*})$. double-sharp $(\times)$, and double-flat ( $b>$ ).
Church-modes. The octave-scales employed in medieval church-music.
Ciaccona (It., chăhk-koh'năh). A Chaconne.
Cimbal. See Cymbal. [chord; a tambourine. Cimbalo (It., chĭm'băh-lǒh). A cymbal; a harpsi-Cinque-pace (sink'pās). An old dance, probably Frencli, with a five-step movement.
Cipher. A tone is said to "cipher" on the organ when, owing to some derangement of the action, it persists in sounding.
Circle of Fifths. A series of Fifths tuned (as on the piano) in equal temperament, so that the twelfth Fifth in the series has the same lettername as the first tone. (See page viii.)
Circular canon. A canon closing in the key a semitone above that in which it begins; 12 repetitions would thus carry it through the "circle" of 12 keys.
Cis (Ger., tsiss). C $=\ldots$. Cisis (tsiss'iss), $\mathrm{C} \times$.
Cither (sith'er), Cith'ern, Cittern (sit'-). A kind of lute or guitar, strung with wire and played with a pick; used in the 16th and 17 th centuries.
Civetteria, con (It., kǒhn chē-vet-těh-rē'ăh). With coquetry ; in a coquettish, trifling style.
Clang. (Ger. Klang). A fundamental tone with its harmonics [TYydall]...Clang-color, Clangtint, " tone-color," timbre.
Clarabella. An organ-stop having open wooden pipes of 8 -foot pitch and soft, mellow tone.

Claribel-flute. A 4 -foot Clarabella.
Clarinet'. A transposing wind-instrument derived from the Chalumeau. It has a cylindrical wooden tube pierced by 18 holes, 13 being closed by keys, yielding a chromatic series of 19 prime tones (e to $\left.b^{1} b\right)$. Its compass comprises 3 octaves in 4 different registers; the Low register ("chalumeau "), Medium register, High register ("clarinetto "'), and Super-acute register.
Clarinet-stop. See KRUMmhorn.
Clarinetto (It., klăh-rē-net'tŏh). Clarinet.
Clarion. 1. A small, shrill-toned trumpet.-2. In the organ, a 4 -foot reed-stop of shrill, piercing tone.
[8-foot reed-stop.
Clarionet'. 1. A Clarinet.-2. In the organ, a soft
Clarionet-flute. A flue-stop with perforated cover.
Clavecin (Fr., klăh-v'-săn').
Clavicembalo (It., klăh-vē-chem'băh-lǒh), ! sichord.
Clav'ichord. A precursor of the pianoforte, differing in action from the latter in having, instead of hammers, upright metal wedges called tangents on the rear end of the keys; on pressing a key, the tangent struck the wire, and remained pressed against it till the finger was lifted, causing only one section of the string to vibrate.
Clavier (klă-vēr'). A keyboard. (See Klavier.)
Clavier (Fr., klăh-v'yā'). A keyboard; a manual. ...Clavier de récit, swell manual.
Clef. A character set at the head of the staff to fix the pitch or position of one note, and thus of the rest. (See "Elements of Notation," p. iv.)
Close (klōz). A cadence ending a section, movement, or piece.
Close harmony or position. See Harmony.
Coda (It., koh'dăh). A "tail;" hence, a passage ending a movensent.
Codetta (It., kölh-det'tăh). A short coda.
Cogli (kǒhl'yē), Col, Coll', Colla, Colle, Collo (It.). With the.
Color. Timbre.
Coloratura (It., kǒh-1ǒh-răh-ton'raxh). Vocal runs, passages, trills, etc., enhancing the brilliancy of a composition and displaying the singer's skili. (Also used for instrumental ormaments.)

Coloris (Fr., kǒh-lǒh-rē'). The changes in vocal or instrumental "tone-color," or in the instrumentation or registration, employed for obtaining special effects; the "color-scheme" of a composition.
Colpo (It., kǒhl'pǒh). A blow; dz colpo, suddenly.
Combination-pedal. A metal font-lever above the organ-pedals; the forte pedal draws all the stops of its keyboard; the mezzo pedal, the chief 8 - and 4 -foot stops of its keyboard; the piano pedal pushes in all but a few of the softest stops.
Come (It., kô'měh). As, like.
Come prima (It., kô'měh prē'măh). As before, as at first (that is, "resume the previous tempo").
Come retro (It., kô'měh rā'trŏh). As before.
Come sopra (It., kô'měh soh'prăh). As above.
Come sta (It., kô'měh stah). As it stands, as written.
Commodo (It.). See Comodo.
Common chord. A major or minor triad...Common hallelujuh metre, or Common long metre, see METRE...Common measure, common time... Common metre, Double common metre, Common particular metre, see Metre...Common time, a measure containing 2 (or 4) half-notes, or 4 quar-ter-notes, with 2 or 4 beats respectively; duple or quadruple time. (Ordinarily, common time is understood to mean 4 quarter-notes, and as many beats, to the measure.)
[COMODO.
Comodamente (It., kŏh-mŏh-dăh-men'těh). See
Comodetto (It., kŏh-mŏh-det'tǒh). Rather easy or leisurely.
Comodo (It., kô'mǒh-dǒh). Easy, leisurely, at a convenient pace.
Compass. The range of a voice or instrument ; the scale of all the tones it can produce, from the lowest to the highest.
Compiacevole (It., kǒhm-p'yǎh-chā'vǒh-lěh).
Compiacevolmente (-chā-vǒhl-men'těh). Pleasing(ly), charming(ly).
Complement, Complementary interval. An inter. val which, added to any given interval not wider than an octave, completes the octave; a Fourth is the complement of a Fifth, a minor Third of a major Sixth, etc.
Complete stop. See STOP.

Com'plin(e). A short evening service, completing the ${ }_{7}$ Canonical Hours.
[POSED.
Composed-through. See PROGRESSIVELY COM-
Composition pedal. In the organ, a pedal which draws out or pushes in several stops at once.
Compound interval. See Interval... Compound measure, rhythm, time, see Time...Compound stof, an organ-stop having more than one rank of pipes.
Compressed score. A short score.
Con (It., kơhn). With ; in a style expressive of.
(For definitions of phrases beginning with "con," see the second word in the given phrase.)
Concave pedals. Radiating pedals.
Concentrando (It., kŏhn-chen-trăhn'dǒh). "Concentrating;" an expression-mark in vocal music calling for an intensified effect of tone.
Con'cert. A musical performance requiring the coöperation of several musicians.-(Ger.). See Konzert.
Concertante (It., kǒhn-châr-tăhn'těh). r. A con-cert-piece.-2. A composition for 2 or more solo voices or instruments with accompaniment by orchestra or organ, in which each solo part is in turn brought into prominence.-3. A composition for 2 or more unaccompanied solo instruments... Concertante parts, parts for solo instruments in orchestral music... Concertante style, a style of composition admitting of a brilliant display of skill on the soloist's part.
Concerted music. Music written in parts for several instruments or voices, like trios, quartets, etc.
Concert-grand. Seo Pianoforte.
Concerti'na. The improved accordion invented by Wheatstone in 1829 .
Concert-master. Leader; first violin.
Concertmeister. See KONZERTMEISTER.
Concerto (It., kǒhn-châr'tǒh). An extended composition for a solo instrument, usually with orchestral accompaniment, and in (modified) sonata-form.
Concert-overture. See Overture.
Concert-pitch. See Pitch.
[piece; concerto.
Concertstück (Ger., kơhn-tsârt'shtük). Concert.

Concitato (It., kǒhn-chē-tah'tŏh). Moved, excited, agitated.
Concord. Euphony; harmony; consonance.
Con'duct. The "leading" of a part.
Conductor. Director of an orchestra or chorus.
Cone-gamba. Bell-gamba.
Con'ical mouthpiece. See CUPPED... Conical tube, one tapering very gradually; a cylindrical tube does not taper.
Conjunct' degree. The nearest degree in the scale (chromatic or diatonic) to the given degree... Conjunct motion, progression by conjunct degrees or intervals.
Consecutive intervals. Intervals of the same kind following each other in immediate succession; "consecutives" are progressions of parallel fifths or octaves, forbidden in strict harmony.
Con'sequent. In a canon, the Follower; the part imitating the antecedent or Leader.
Conservatoire (Fr., kŏhn-sâr-văh-twar').
Conservato'rium (Latin).
A public
Conservatory.
$\int^{\text {A public }}$ institution for providing practical and theoretical instruction in music.
Consolante (It., kǒhn-sǒh-lăhn'těh). Consoling,
Con'sonance. A combination of two or more tones, harmonious and pleasing in itself, and requiring no further progression to make it satisfactory... Imperfect consonances, the major and minor Thirds and Sixths... Perfect consonances, the Octave, Fifth, and Fourth.
Consonant chord, one containing no dissonant interval...Consunant interval, a consonance of two tones.
Contano (It., kǒhn'tăh-nŏh). "They count;" in a score, parts so marked are to pause.
Continued bass. Bass notes provided with figures indicating the chords to be performed above the bass notes.
[continued bass.
Continuo, Basso continuo (It., kǒhn-tē'nǒŏ-ŏh). A
Contra (Lat.; It.). "Against;" prefixed to names of instruments, it means "an octave below."
Contrabass. A double-bass.
Contrabbasso (It., kǒhn-trăhb-băhs'sǒh). Double-

Contraffagot to (It., kǒhn-trǎhf-făh-gǒht'tǒh). I. Double-bassoon.-2. A reed-stop in the organ.
Contraltino (it., kǒhn trăhl-tē'nǒh). A high, light tenor voice of fluent delivery.
Contralto (It., kŏhn-trăhl'tǒh). See Alto i.
Contra-octave. The ocrave below the Great Octave.
Contrapun'tal. Pertaining to the art or practice of counterpoint.
Contrapun'tist. One versed in the theory and practice of counterpoint.
Contrary motion. Parts progress in contrary mo. tion when one moves up while the other moves down.
Contre (Fr., kŏhn'tr). "Against;" contra-, coun-ter-... Contredanse, the Quadrille.
Coperto (It., kǒh-pâr'tǒh). Covered, muffled.
Cor (Fr., kor). A horn...Cor anglais (ăhn-glä'), the alt-oboe.
Coranto (It., kǒh-răhn'tǒh). x. Courante.-2. Coun• try-dance.
Corda (It., kôr'dăh). A string. [Plural corde (kôr'děh.)]...Sopra una corda, plav "on one string." ... Una corda, or U. C., take soft pedal of piano... Due corde, release soft pedal; or (when the soft pedal shifts the keyboard). "play with soft pedal pressed halfway down "... In violin-playing, due corde means "play the note on two strings."... Tutte (le) corde, "all the strings"; that is,"release the soft pedal."
Cor'net. A brass instrument of the trumpet family (cornet à pistons), with conical tube and cupped mouthpiece; improved from the old post-horn by the addition of 3 valves; medium compass 2 octaves and 3 tones; it is a transposing instrument, and noted in the $G$-clef :

this being for the ordinary cornet in $B b$.-The old cornet was a wooden instrument with finger-holes.- On the organ, there are various cornetstops: ( 2 ) Reed-stops of $2,4,8$, and 16 -foot pitch; (b) the German Kornett', of 2 or 4 -foot pitch, on the pedal: $(\sigma)$ a compound stop having from 3 to

5 ranks; (d) the Echo-cornet, a soft-toned cornetstop enclosed in a wooden box; (e) the Mounted cornet, monnted on a separate soundboard to render its tone louder.
Cornet à pistons (Fr., kôr-nā' ăh pēs-tǒhn'). The ordinary valve-cornet.
Corno (It., kôr'nǒh). A horn (plural corni).
Cornon (Er., kor-nŏhn'). 1. A cornet-stop.-2. A brass wind-instrument of broad scale, invented in 1844.
Cornopean (kor-nō'pe-an). r. Cornet à pistons.2. An organ-stop on the swell-manual.

Corrente (It., kŏhr-ren'těh). Courante.
Corto, -a (It., kohr'tŏh, -tăh). Short...La cadenza sia corta, let the cadenza be short.
Cotillion (Fr. cotillon [kŏh-tē-yǒhn']). A French dance, the same as the german, to quadrillemusic. [(reed-organ).
Cottage organ. The ordinary portable parlororgan
Cottage piano. r. A small style of upright piano. -2. A small grand piano in upright form, invented by Wilhelm Kress, of Vienna, in 189 r.
Coulé (Fr., koo-lā'). Legato, slurred; also, a harpsi-chord-grace.
Count. An accent, beat, or pulse of a measure... Counting, the marking of the successive beats by counting.
Counter. Any vocal part set to contrast with the principal part or melody; specifically, the countertenor (high tenor, or alto)... Bass counter, a second bass part...Counter-exposition, reëntrance of a fugue-subject...Counter-subject, a fugal theme following the subject in the same part... Counter-tenor, a voice usually developed from the head-tones and falsetto of a bass-voice; compass from $g$ to $c^{2} \ldots$ Counter-tenor clef, the $C$-clef on the ${ }_{2}$ d line (obsolete).
Counterpoint. r. The art of polyphonic composi-tion.-2. The art of adding one or more parts (melodies) to a given part (melody), the cantus firmus, according to certain rules; hence, one of, or all, the parts so added... Double counterpoint is so written, that the parts can be inverted; single counterpoint is not intended for inversion; in triple and quadruple counterpoint, 3 and 4 parts are written so that they can be mutually inverted.

Country-dance. A dance in $2-4$ or $3^{-4}$ time, in which the partners form two opposing lines, which advance and retreat, the couples also dancing down the lines and returning to their places.
Coupler. A mechanical organ-stop acting to connect two manuals, or pedal with manual, so that when one is played on, the other is combined with it. A Coupler-pedal is a coupler worked by the foot.
Couplet. 1. Two successive lines forming a pair, usually rhymed. -2 . In triple times, 2 equal notes occupying the time of 3 such notes in the regular
rhythm, thus:


Courante (Fr., koo-răhn't). A Courant, or old French dance in $3^{-2}$ time; hence, the instrumental piece so called.
Covered. See Octave... Covered strings, strings of silk, wire, or gut, covered with spiral turns of fine silver or copper wire.
Cracovienne (Fr., krǎh-kǒh-v'yen'). A Polish dance for a large company, the music in duple time with frequent syncopations;


Cremo'na. A violin made at Cremona, Italy.-2. A Krummhorn.
Crescendo (It., krěh-shen'dŏh). Swelling, increas ing in loudness.
Crescendo-pedal. A pedal-mechanism drawing all stops successively up to "full organ."...Also, the swell-pedal.
Crescent ; also Chinese crescent, or Pavilion. An instrument of Turkish origin, used in military music ; it has crescent-shaped brass plates hung around a staff and surmounted by a cap or pavilion; around the plates little bells are hung, which are jingled in time with the music. [DO.
Crescente (It., krěh-shen'těh). Same as CrescenCromorne (Fr., krơh-morn'). See KRUMMHORN.
Crook. A short tube, bent or straight, which can be fitted to the main tube of a horn or trumpet to lower the pitch.

Cross-flute. One held across the mouth, and blown from the side.
Cross relation. Same as False relation.
Crotchet. A quarter-note...Crotchet-rest, a quar-ter-rest.
Crowd; also Croud, Crouth, Crwth. An ancient Welsh or Irish bow-instrument, probably the oldest European instrument of its class. Its square body was terminated by 2 parallel arms joined at the end by a cross-bar, the centre of which supported the fingerboard; it had originally 3 , in modern times 6, strings.
Crush-note. An Acciaccatura 2.
Cue. A phrase, from a vocal or instrumental part, occurring near the end of a long pause in another part, and inserted in small notes in the latter to serve as a guide in timing its reëntrance.
Cupo, -a (It., koo'pǒh, -păh). Dark, deep, obscure; reserved...Con voce cufa, with a veiled, intense tone.
Cupped mouthpiece. The shallower, cup-shaped form of mouthpiece for brass wind-instruments; the conical (cone-shaped) mouthpiece is the deeper form.
Cyclical forms of composition embrace a cycle or set of movements; like the old Suite or Partita, or the Sonata, Symphony, and Concerto.
Cymbal. In the organ, a mixture-stop of very high pitch.
Cymbals. The orchestral cymbals are 2 concave plates of brass or bronze, with broad, flat rims, and holes for the straps by which they are held; used to mark strong accents, or to producc peculiar effects.
Czardas (Hungarian, char'dăhsh). A national Hungarian dance, distinguished by its passionate character and changing tempo.

## D

D (Ger. $D$; Fr. ré; It. re). The 2 d tone and degree in the typical diatonic scale of C major. - In musical theory, capital $D$ designates the $D$-major triad, small $d$ the $d$-minor triad.-Also see Pitch, ABsolute. - $D$. also stands for $D a$ (D. C. $=D a$ capo), and $\operatorname{Dal}$ (D. S. $=$ Dal segno).

Da (It., dah). Bv, from, for, of. . Da capo, from the beginning... Da capo al fine, repeat from beginning to end (that is, to the word Fine, or to a hold a)... Da cato al segno, from the beginning to the sign (i:)...D. C. al segno, poi (segue) la coda, from the beginning to the sign, then play the coda...D. C. dal segno, repeat from the sign. $\ldots .$. D. C. senza retlica (or senza ripetizione), play through from the beginning without noticing the repeats... Da eseguirsi, to be executed.
Dac'tyl(e) (Lat. dactylus, a finger). A metricafoot with syllables arranged like the fingerjoints, one long and two short; the accent on the first ( $-\smile$ ).
Dactyl'ion. An apparatus for finger-gymnastics; invented by Henri Herz in 1835.
Dagli (dăhl'yēe), dai (dah'ē), dal, dall', dalla, dalle, dallo (It.). To the, by the, for the, from the, etc.
Dal segno (It., dăhl sān'yǒh). From the sign...Dal segno al fine, from the sign to the end.
Damenisation. Graun's system of sol-faing with the syllables da, me, ni, po, tu, la, be.
Damper. r. A mechanical device for checking the vibration of the piano-string... Damper-pedal, the right, or loud, pedal.-2. The mute of a brass instrument.
Dash. A staccato-mark (! or $\dot{\rho}$ ).
Dead-march. A funeral march.
$\left.\begin{array}{l}\text { Debile (It., dā'bē-lĕh). } \\ \text { Debole (It., dā'bǒh-lěh). }\end{array}\right\}$ Feeble, weak.
Début (Fr., dā-bï'). A first appearance.
Débutant (Fr., dā-bü-tăn'; masculine).
Débutante (Fr., dā-bü-tăhn't'; feminine). former or singer who appears for the first time.
De'cima (Lat.). i. The interval of a tenth.-2. An organ-stop pitched a tenth higher than the 8 -foot stops.
Decimole (des'ĭ-mō1). See Decuplet. [decision. Derisione, con (It., kŏhn dā-chē-zē-oh'něh). With Deciso (It., dā-chē'zǒh.) Decided, energetic, with decision.
Declamando (It., dā-klăh-måhn'dǒh). "Declaiming '; in declamatory style.

Declamation. In vocal music, clear and correct =nunciation of the words.
Veclamato (It., dā-klăh-mah'tŏh). "Declaimed"; in declamatory style.
[in loudness.
Decrescendo (It., dā-crěh-shen'dǒh). Decreasing
Dec'uplet. A group of ro equal notes executed in the time proper to 8 notes of like value, or to 4 notes of the next highest value, in the regular rhythm; marked by a slur and a figure io.
Defective. Same as Diminished.
Deferred resolution. See Resolution.
Deficiendo (It., dä-fē-ts'yen'dŏh). Dying away.
Degli (It., dāl'yē). Of the; than the.
Degree. r. One of the 8 consecutive tones in a major or minor diatonic scale. Degrees are counted upward from the keynote.-2. A line or space on the staff.-3. A step.
Dei (It., dā'ē). Of the ; than the.
[the.
Del, dell', della, delle, dello (It.). Of the; then
Delayed resolution. See RESOLUTION.
Deliberamente (It., děh-lē-běh-răh-men'těh). \} De•
Deliberato (It., děh-lē-bĕh-rah'tŏh). liberately.
[icately.
Delicatamente (It., děh-lē-kăh-tăh-men'těh). Del-
Delicatezza, con (It., kǒhn děh-lē-kăh-tet'săh). With delicacy.
Delicato (It., děh-lē-kah'tǒh). Delicately; in a delicate, refined style.
Delirante (It., děh-lē-răhn'těh). \} Raving; deliriDelirio, con (kǒhn děh-lē'rē-ŏh. ously, frenziedly.
Demiquaver. A r6th-note...Demisemiquarer, a 32 d-note.
Dependent chord, harmony, triad. One which is dissonant, requiring resolution to a consonant one.
[chromatic lowering of a tone.
Depress. Tolower (as by a b or bb)... Depression,
Deriv'ative. 1. Same as derivative chord, that is the inversion of a fundamental chord.-2. The root of a chord.
Des (Ger., dess). Db
Des'cant. Same as Discant.

Deses (Ger., dess'ess). $\quad D$ double-flat.
Desiderio, con (It., kǒhn děh-sē-dā'rē-ǒh). With desire; longingly, yearningly.
Desto (It., děh'stǒh). Sprightly.
Destra (It., dêh'străh). Right...Mano destra (ảestra mano, colla destra), "play with the right hand." (Abbreviated m. d.)
Détaché (Fr., dā-tăh-shā'). In violin-playing. "detached," that is, playing successive notes with down-bow and up-bow in alternation, but not staccato... Grand détaché, a whole stroke of the bow to each note.
[mined, resolute.
Determinato (It., děh-târ-mē-nah'tǒh). Deter.
Deux (Fr., dö). Two...A deux mains, for 2 hands. ...Deux temps, or Valse à deux temps, a "twostep " waltz.
Development. The working-out or evolution (elaboration) of a theme by presenting it in varied melodic, harmonic, or rhythmic treatment.
Devoto (It., dĕh-vô'tǒh).
Devozione, con (kǒhn děh-vǒh-tsë-oh'něh). $\}$ In a devotional style; devoutly.
D-flute. The orchestral or German flute.
Di (It., dē). Of, from, to, by; than
Diapa'son. 1. An octave.-2. Either of the 2 prin. cipal foundation-stops of the organ, both of $8 \cdot$ foot pitch; (a) the open diapason, with metal pipes open at the top, and (b) the stopped diapason, with wooden pipes closed at the top with wooden plugs. Pedal diapasons are usually 16 -foot stops. -3. Compass of a voice or instrument (in poetical usage).-4. A fixed pitch; the "normal diapason" is an accepted standard of pitch.
Diapason-tone. Same as ORGAN-TONE.
Diaton'ic. By, through, with, within, or embracing the tones of the standard major or minor scale...Diatonic harmony or melody, that employing the tones of but one scale...Diatonic instrument, one yielding only the tones of that scale of which its fundamental tone is the keynote... Diatonic interval, one formed by 2 tones of the same scale. Diatonic modulition, see Modulation... Diatonic progression, stepwise progression within one scale... Diatonic scale, see SCALE.
Di colta (It., dē kôl'tǎh). Suddenly, at once.

Difficile (It., dēf-fē'chē-lěh). $\}_{\text {Difficult. }}$
Difficile (Fr., dē--fē-sēl').
Di gala (It., dē găh'lăh). Gaily, merrily.
Digital (díjǐi-tăl). A key on the keyboard of the piano, organ, etc.
Dignità, con (It., kŏhn đēn-ye-tah'). With dignity.
Dilettante (It., dē-let-tăhn'těh). An amateur.
Diligenza, con (kŏhn dē-1ē-jen'dzăh). "With diligence "; carefully.
Diluendo (It., dē-loo-en'dŏh). Growing -fter, dying away.
Diminishedinterval, a perfect or minor interval contracted by a chromatic semitone...Diminished chord, one whose highest and lowest tones form a diminished interval... Diminished subject or theme, one repeated or imitated in diminution. ... Diminished triud, a root with minor Third and diminished Fifth.
Diminuendo (It., dē-mē-noo-en'dǒh). Diminishing in loudness.. Diminuendo pedal, a pedalmechanism for gradually pushing in the stops (organ).
Diminution. The repetition or imitation of a theme in notes of smaller time-value ( $1 / 2,1 / 3$, or $1 / 4$ that of the original).
Di molto (It.. dē mŏhl'tǒh). Very, extremely; alle. gro di molto, extremely fast.
Di nuovo (It., dē nô'vǒh). Anew; over again.
Direct. The sign $w$ or $v$ set at the end of a staff to show the position of the first note on the next staff
Direct motion, resolution, turn. See the nouns.
Diritto, -a (It., dē-rit'tŏh, -tăh). Direct, straight... Alla diritta, in direct motion.
Dis (Ger., diss). $D=$.
Dis'cant. r. The first attempts at polyphony with contrary motion in the parts (isth century); opposed to the or'ganum, in which parallel motion was the rule.-2. Treble or soprano voice; the highest part in part-music.
Discord. r. Cacophony.-2. Dissonance.
Discretezza, con (It., kǒhn dē-skrěh-tet'săh).
Discrezione, con (It., kŏhn dē-skrěh-tsē-oh'něh). "With discretion "; discreetly, cautiously.

Discreto (It., dē-skrātǒh). Discreet; compara. tively subdued.
[Disis).
Disdis (Ger., diss'diss). $D$ double-sharp (usually
Disinvolto (It., dē-zin-vőhl'tǒh) Free, easy, graceful.
Disinvoltura, con (It., kŏhn dē-zin-vǒhl-too'rah). With ease, grace ; flowingly.
Disis (Ger., diss'iss). $D$ double-sharp.
Disjunct' motion. Progression by leaps.
Disperato (It., dē-spěh-rah'töh). Desperate, hope-
Disperazione, con (It., kǒhn dē-spěh-răh-tsē-oh'nėh). In a style expressive of desperation or despair.
Dispersed harmony. See Harmony.
Dis'sonance. A combination of 2 or more tones requiring resolution.
Dissonantinterval. Two tones forming a dissonance. The dissonant intervals are the Seconds. Sevenths, and all diminished and augmented intervals... Dissonant chord, one containing one or more dissonant intervals.
Distance. Interval. [Seldom used.]
Distanza (It, dē-stăhn'tsăh). Interval ; distance. .../n distanza, at a distance, marking music to be performed as if far away.
Distintamente (It., dē-stin-tăh-men'těh. Distinctly.
Distinto (It., dē-stin'tǒh). Distinct, clear.
Dital (dit'al). A key which, on pressure by the finger or thumb, raises the pitch of a guitarstring or lute-string by a semitone... Dital/harp, a guitar-shaped lute with 12 to 18 strings, each having a dital to raise its pitch a semitone; inrented by Light in $\mathbf{1} 708$.
Divertimento (It., dē-vâr-tē-men'tǒh). \& A light
Divertissement (Fr., đē-vâr-tēs-mǎhn').
and easy piece of instrumental music. Also, an instrumental composition in 6 or 7 movements, like a Serenade. Also, an entr'acte in an opera, in the form of a short ballet, etc.
Divide. To play Divisions.
Divisi (It., dē-vē'zē). "Divided." Signifies that 2 parts written on one staff are not to be played as double-stops, but by the division into 2 bodies of the instruments playing from that staff. Divise (dē-vē'zěh) is the feminine form.

Division. A "dividing-up" of a melodic series of tones into a rapid coloratura passage; if for voice, the passage was to be sung in one breath. (Obsolete.)- To run a division, to execute such a passage... Division-viol, the Viola da gamba.
Division-mark. The slur or bracket written for triplets, quadruplets, etc., with a figure 3,4 , etc.
Divoto, Divotamente. See Devoto, etc.
Do. The Italian name for $C$. - In solmisation, the usual syllable-name for the rst degree of the scale. In the fixed-Do method of teaching, Do is the name for all notes bearing the letter-name $C$, whether keynotes or not; in the movable-Do method, Do is always the keynote.
Dodec'uplet. A group of 12 equal notes, to be performed in the time of 8 notes of the same kind in the regular rhythm.
Doh stands for Do in Tonic Sol-fa.
Dolce (It., dǒhl'chěh). i. Sweet, soft, suave.-2. A sweet-toned organ-stop.
Dolcemente (It., dǒhl-chā-men'těh). \}Sweetly,
Dolcezza, con (It., kǒhn dǒhl-chet'săh). $\}$ softly.
Dolcian (Ger., dǒhl-tsiahn').
Dolciana (It., dǒhl-chah'năh). \}An early lsind of
Dolciano (It., dǒhl-chah'nǒh).
bassoon; now, an 8-or 16 -foot reed-stop in the organ: a Fagotto.
Dolciato (It., dǒhl-chah'tǒh). Softer, calmer.
Dclcissimo (It., dǒhl-chis'sē-mŏh). Very sweetly, softly ; also, a very soft-toned 8 -foot flute-stop in the organ.
Dolendo (It., dǒh-len'dǒh). \} Doleful, plaintive,sad.
Dolente (It., dǒh-len'těh).
Dolentemente (It, dǒh-len-těh-men'těh). Dole. fully, plaintively.
Dolore, con (It., kǒhn dǒh-1oh'rěh).
Dolorosamente (dǒh-lŏh-rŏh-săh-men'těh). $\}$ In a Doloroso (dŏh-lǒh-roh'sŏh). style expressive of pain or grief ; pathetically.
Dolzflöte (Ger., dŏhlts'flö'tě). An 8 -foot open flute-stop (organ).
Dom'inant. The fifth tone in the major or minor scale...Dom. chord, (a) the dominant triad; $(b)$ the dom. chord of the 7 th...Dom. section of a
movement, a section written in the key of the dominant, lying between and contrasting with two others in the key of the tonic...Dom. triad, that having the dominant as root.
Dopo (It., doh'pǒh). After.
Doppel (Ger., dǒhp'pěl). Double.
Dop'pelgriff' (Ger.). Double-stop (violin) ; Doppelgriffe, Thirds, Sixths, etc., played with one hand (piano).
Doppio (It., dô'pī-ŏh). Double... Doppio movimento, twice as fast... Doppio note or doppio valore, twice as slow (that is, the absolute time-value of the notes is doubled)... Doppio pedale, pedal-part in octaves.
Dot. A dot set after a note prolongs its timevalue by half $(\delta .=\delta)$; a second or third dot prolongs the time-value of the dot immediately preceding it by half $(1 . .=1$
Double. x. A variation.-2. Repetition of words in a song.-3. In organ-playing, a 16 -foot stop (accompanying the 8 -foot stops in the lower octave). -4. A substitute singer.-5. In change-ringing, changes on 5 bells.-6 (adjective). "Producing a tone an octave lower"; as double-bassoon, double-bourdon, etc. $\rightarrow 7$ (verb). To add the higher or lower octave (to any tone or tones of a melody or harmony).
Double-bar. The 2 vertical lines drawn through the staff at the end of a section, movement, or piece.
Double-bass. The largest and deepest-toned in. strument of the violin family, with either 3 strings ( $G_{1}-D-4$ being the Italian, $A_{1}-D-G$ the English tuning), or 4 strings ( $E_{1}-A_{1}-D-G$ ). See Violin.
Double chorus. One for 2 choirs, or divided choir : usually in 8 parts.
Double counterpoint. See COUNTERPOINT.
Double-flat. The sign b).
Double fugue. One with 2 themes.
Double-octave. A $1_{5}$ th, or the interval of 2 octaves.
Double quartet. A quartet for 2 sets of 4 solo voices, or of 4 solo instruments.

Double reed. A free reed.
Double-sharp. The sign $\times$.
Double-stop. In violin-playing, to stop 2 strings together, thus obtaining 2 -part harmony.
Double-tongue. In playing the flute, and certain brass instruments, the application of the tongue in rapid alternation to the upper front teeth and the palate, to obtain a clear-cut and brilliant staccato.
Doublette (Fr., doo-blet'). A 2 -foot organ-stop, octave of the Principal.
Douce (Fr., doos). $\}$ Soft, sweet, suave.
Doux (Fr., doo).
Doucement (Fr., doos-măhn'). Softly, sweetly, suavely.
Down'-beat. r. The downward stroke of the hand in beating time, which marks the primary or first accent in each measure.-2. Hence, the accent itself (strong beat, thesis).
Down'-bow. In violin-playing, the downward stroke of the bow from nut to point ; on the 'cello and double-bass, the stroke from nut to point. Usual sign ${ }^{-1}$.
Dramatic music. r. Program-music.-2. Music accompanying and illustrating an actual drama on the stage.
Drammaticamente(d:ăhm-măh-tē-kăh-men'těh).
Drammatico (It., dıăhm-măh'tē-kǒh).
Dramatically ; in a vivid, dramatic style.
Drängend (Ger., dreng'ent). Pressing, hastening; stringendo.
Draw-stop. Any organ-stop drawn by hand.
Drei (Ger., drī). Three.
Dröhnend (Ger., drö'nent). Thundering; tonando.
$\left.\begin{array}{l}\text { Droit (Fr., drwăh). } \\ \text { Droite (Fr., drwăh't). }\end{array}\right\}$ Right; main droite, right hand.
Drone. In the bagpipe, a continuously sounding pipe of constant pitch; a drone-pipe...Drone-bass, a bass on the tonic. or tonic and dominant, which is persistent throughout a movement or piece, as in the MUSETtE 2.
Drum. An instrument of percussion, consisting of a cylindrical, hollow body of wood or metal, over one or both ends of which a membrane (the head).
is stretched tightly by means of a hoop, to which is attached an endless cord tightened by leathern braces, or by rods and screws. Rhythmical Arums (side-drum, snare-drum, bass drum) do not vary in pitch; musical drums (the Kettledrum) produce musical tones distinct in pitch.
D-string. The 3 d string on the violin; 2 d on the viola, 'cello and double-bass.
Due (It., doo'ěh). Two...A due, (a) for 2 ; as a due voci, for 2 parts or voices ; (b) both together (after Divisi)...Due corde, see Corda...Duevolte, twice. ...l due pedali, both (piano-) pedals at once.
Duet. r. A composition for 2 voices or instruments. -2. A composition for 2 performers on one instrument, as the piano.-3. A composition for the organ, in 2 parts, each to be played on a separate manual.
Duetto (It., doo-et'tǒh). Duet.
Dulciana. 1. An organ-stop having metal pipes of a somewhat sharp, thin tone.-2. A small reedstop of delicate tone.-3. A small bassoon.
Dulcimer. An ancient stringed instrument, having wire strings stretched over a soundboard or resonance-box, and struck with mallets or hammers. The modern dulcimer has from 2 to 3 octaves' compass (see PANTALON) ; it was a precursor of the pianoforte.
Dumb piano. A small keyboard instrument resembling a piano. but without hammers and strings ; intended for silent finger-practice.
Dumka (Polish, dǒǒm'kǎh). A sort of vocal or instrumental Romance, of a melancholy cast; a lament or elegy.
Dummy pipes. Pipes which do not speak, displayed in the front of an organ.
ruo (It., doo'ǒh). A duet.-Duo is sometimes distinguished from Duet by applying the former term to a 2 -part composition for 2 voices or instruments of different kinds, and the latter to a 2 -part composition for 2 voices or instruments of the same kind.-Also, a composition in 2 parts for one instrument; for example. a violin-duo in contradistinction to a violin- $d$ uet for tero violins.
Duodecima (It., don-ǒh-टर̄'chē-măh). x. The inter. val of a Twelfth.-2. The Twelfth (organ-stop).
Duodrama. A kind of melodrama, or spoken dia. logue accompanied by music.
 12ETV．
Dugle．Douthle ．．．Dugta Thyitima，rivitu of ：beats to a meastre．．．D dĕut tivé，ste Tive．
Dus Ger．，door Majoe．

Duramese IV．，focurlin－mentedit Stertit．
Duresza，cos te．Itotu doureotsalin it harsiliy．
Duro Th，đoorröth，rinh．Eurd．harsh
Dester Geen，delster．Gtownry mumrntal
Dotid Consert．Tire sioging of at entite company in which each person sings whatewer he pitases； or the persuas preseas siag in altertazion any Verse thas comes taco their beads，wine veirain or the whole co＝pany beinf a restin こeptimad of soニッ popニiar verse

## E

 i二 the typical dia：n＝e scai＋of C major－Aliso see Pitch，absoluta
 ning with e．＂to siould be metuendul betore
 consozants，ouly d－


Evolition：


Ecclesiastical Modes．Theoctare－scates emptores in mecherai cinorin－\＃usig．

Eeto．2．A strbutud repetition of a strain of parase．－2．A1 ectio－stop－
E：co－crga－A separate set of pipes eirine ea－ cosed in a box withir the ocgan o placer as a distarce from the latrer，to procuce tife ejeca od an echo



 conctedanse in ：－ュtume Compare Schortiscaz．）
EdTE，EKh Anま See E

Edel (Ger., ā'lel). Noble; refined, chaste.
Effetto (It., ef-fet'tőh). Effect, impression.
Effusione, con (It., kǒhn ef̃-foo-zē-oh'něh). With effusion; with warmth.
Eguaglianza, con (It., köhn ā-guăhl-yăhn'tsăh). ! Egualmente (It.. ã-guăhl-men'těh).

Evenly. smoothly; ion molta eguaglianza, very smoothly, evenly.
Eguale (It., ā-guah'lěh). Equal; even, smooth.
Eighteenth. Interval of 2 octaves and a Fourth.
Eighth. 1. An octave-2. An eighth-note (see Elem. of Notation. p. iii).
Eilen (Ger., i'len). To hasten, accelerate, go faster. Eilend (Ger., i'lent). Hastening; stringendo. Eilig (Ger., i'liyh). Hastyr, hurriedly ; rapid, swift. Ein. Eins (Ger., in, ins). One.
Einfach (Ger., in'făh). Simple; simply; semflice. Eingang (Ger.. in'săhng ${ }^{\mathbf{k}}$ ). Introduction.
Eis (Ger., ä'iss). $E=$.
Eisis (Ger., a'iss-iss). E double-sharp. [isluncio. Élan, avec (Fr., ăh-vek' ā-lăhn'). With dash; con Élargissez (Fr., ā-lar-zhē-sé'). Allargute.
Elegante (It., ā-lā-găhn'tẻh).
Elegantemente (-gāhn-tā-mĕn'těh). $\}$ In an eleEleganza, con (kơhn ã-lã-gǎhn'tsảh).
gant, graceful, refined style.
Elegie (Ger.. ', ā-lā-zhe'). Elegy.
Elegie (Fr.,
El'egy. A vocal or instrumental composition of a melancholy cast, having no fixed form.
Elevato It., ā-lā-vah'tőh). Elevated. lofty, sublime.
Elevazione, con (It., kǒhn ā-lā-văh-tsē-oh'něh). In a lofty, elevated style.
Embellishment. See Grace.
Emozione (It., ā-mǒh-tsē-oh'něh). Emotion.
Empfindung, mit (Ger., mit em-pfin'dőong*).\} Empfindungsvoll (Ger., em-pfin'dőōngs-fǒhl). With emotion, feelingly, full of feeling.
Emphase, avec (Fr., ah-vek' ahn-fahz').
With
Emphase, mit (Ger., mit em-fah'zë). emphasis.

Enchaînez (Fr., ǎhn-shä-nā'). "Go on directly"; attaccute.
Encore (Fr., ăhn-kor'). "Again!" (so used in English when recalling an actor or singer; the French cry "bis !").-Also, a recall on the stage ; or, the piece or performance repeated or added.
En élargissant (Fr., ăhn ā-lar-zhē-săhn'). Allar. gando.
Energia, con (It., kǒhn ā-nâr-jē'ăh).
Energicamente (It., ā-nâr-jē-kăh-men'těh).
Energico (It., ā-nâr'jē-kǒh).
With
Énergie, avec (Fr., ăh-vek' ā-nâr-zhí).
Energisch (Ger., ā-nâr'gish).
energy and cicision, energetically. A passage so marked is tc be vigorously accented and distinctly phra.ed.
Enfasi, con (It., kǒhn en-fah'zē). \} With emphasis,
Enfatico (It., en-făh'tē-kŏh). كemphatic.
English horn. The alt-oboe, or Cor anglais.
Enharmonic tones are tones derived from different degrees, but practically identical in pitch; like $c \neq$ and $d b$ on the riano or organ... Enharmonic chords are chords difiering in notation but alike in sound; such chords are called "enharmonically changed," and passing from one to the other is an "enharmonic modulation "... Enharmonic interval, one formed between 2 enharmonic tones.
En mesure (Fr., ăhn mŭ-zür'). See Misurato.
Ensemble (Fr., ăhn-săhn'bl'). I. General effect (of a composition).-2. Style of performance (of a body of musicians)...Morceau d'ensemble, concerted piece.
Entr'acte (Fr., ăhn-trăhkt'). "Interval between acts "; hence, a light instrumental composition or short ballet, for performance between acts.
$\left.\begin{array}{l}\text { Entrata (It., en-trah'tăh). } \\ \text { Entrée (Fr., ăhn-trā'). }\end{array}\right\}$ r. The orchestral prelude to a ballet, following the overture.-2. A division in a ballet like a "scene" in a play.3. An old dance like a Pulonaise, usually in 4-4 time.
Entschlossen (Ger., ent-shlŏhs'sen). Resolutely, in a determined manner.
Entusiasmo, con (It., kǒhn en-too-zē-ăhz'mŏh) With enthusiasm.

Episode (ep'ĭ-sōd). An intermediate or incidental section; in the fugue, a digression from the principal theme, interpolated between the developments of the latter.
Equabile (It., ā-kwah'bē-lěh). Equable; even, uni-
Equabilmente (It., ā-kwăh-bēl-men'těh). Evenly, smoothly.
Equal counterpoint. Counterpoint in equal notes.
Equal temperament. See Temperament.
Equal voices. Voices of the same class; that is, either women's and boys' (soprano and alto), or men's (tenor and bass).
Equiv'ocal chord. A dissonant chord of uncertain resolution, like the diminished 7 th.
Ergriffen (Ger., âr-grif'fen). Affected, stirred.
Ergriffenheit (Ger., âr-grif'fen-hit). Emotion, agi• tation.
Erhaben (Ger., âr-hah'ben). Lofty, exalted.
Erhabenheit (Ger., âr-hah'ben-hīt). Loftiness, sublimity.
Ermattet (Ger., âr-măht'tet). Exhausted, wearied.
Ernst (Ger., ârnst). Earnest, grave.
Eroico, -a (It., ā-rôh'é-kőh, -kǎh). Heroic; strong and dignitied.
Erschüttert (Ger., âr-shüt'tert). Shaken, agitated.
Erzählung (Ger., âr-tsä'lǒŏngk). Story, tale, narration.
Es (Ger., ess). Eb.
Esaltazione, con (It., kǒhn ā-zăhl-tăh-ts̄̄-oh'něh). With exaltation; in a lofty, fervent style.
Esclamato (It., ěh-sklăh-mah'tǒh). "Fxclaimed "; forcibly declaimed.
Eses (Ger., ess'ess). E double-flat.
Espandendosi (It., ěh-spǎhn-den'dǒh sē). Growing broader and fuller; with growing intensity.
Espansione, con (It., köhn ělı-spähn-sē-oh'něh). ! Espansivo (It., ěh-spǎhn-sē $\left.{ }^{\prime} v o ̌ h\right)$.

With intense feeling.
[expiring.
Espirando (It., ěh-spē-rǎhn'dǒh). Dying awayy, Espressione, con (It., kǒhn ěh-spres-sē-oh'něh). Espressivo (It., ěh-spres-sē'vǒlı). With expression, expressively... Con molla (or molt') espressione, very expressively.

Essential. Any $=$ or $b$ belonging to a key-signature.
Essential harmony. See Harmony... Essential note, chord-note. or melody-note... Essential seventh, the leading-tone; also, the dominant 7 thchord.
Estinguendo (It., ěh-stin-gwen'dǒh). Extinguishing; dying away.
Estinto (It., ěh-stin'tǒh). Barely audible; the extreme of pianissimo.
[tremely.
Estremamente (It., ěh-strā-măh-men'těh). Ex-
Estro poetico (It., â'strǒh pŏh-â'te-kǒh). Poetic fervor.
Étude (Fr., ā-tüd'). A study; especially, one affording practice in some particular technical difficulty...Etude de concert, one designed for public performance.
Etwas (Ger., et'văhss). Rather, somewhat.
Euphone (ū-fō'ne). In the organ, a 6 -foot free-reed stop, with a soft, sweet tone like the clarinet.
Eupho'nium. r. An instrument invented by Chladni in 1790 , consisting of graduated glass tubes made to sound by the moistened fingers, and connected with steel rods.-2. The bass saxhorn.
Evaded cadence. See Cadence.
Evening-song, Even-song. In the Anglican Church, a form of worship appointed to be said or sung at evening; known as Vespers in the R. C. Church.
Execution. r. Style, manner of performance.2. Technical ability.

Exercise. A short technical study for training the fingers (or vocal organs) to overcome some specia: difficulty.-Also, a short study in composition.
Exposition. Same as Development.
Expression-mark. A written direction (either a sign, word, or phrase) for the performance of a piece.
Expression-stop. In the harmonium, a stop which closes the escape-valve of the bellows, so that wind-pressure, and intensity of tone, are partly controlled by the pedals.
Expressive organ. The harmonium.
Extended compass. Tones beyond the usual range of a voice or instrument.
Extended harmony, interval. See Harmony, In.
Extension-pedal. The loud (right) piano-pedal.

Extreme interval. Augmented interval. - The chord of the extreme sixth has a major Third and sharp Sixth, and occurs on the 6th degree in minor in 3 principal forms :

I(Italian Sixth). 2(French Sixth). 3(German Sixth).


Extreme key. A key having more than 3 sharps or flats.
Extreme parts. In part-music, the outer parts.

## F

F (Ger. F: Fr. and It. $f a$ ). The $4^{\text {th }}$ tone and degree in the typical diatonic scale of $C$ major... $f=$ forte: $f f$, or $f f f=$ fortissimo.-Also see PITch, absolute.
Fa. I. In solmisation, the usual name for the $4^{\text {th }}$ degree of the scale.-2. Name of the tone $F$ in Italy, France, etc.
$\left.\begin{array}{l}\text { Facile (It., fah'chē-lěh). } \\ \text { Facile (Fr., fǎh-sēl'). }\end{array}\right\}$ Facile, easy, fluent.
Fagott (Ger., fǎh-gǒht'). Bassoon.-Also, a reedstop in the organ.
Fagotto (It., fǎh-gǒht'tǒh). Bassoon.
Fah. In Tonic Sol-fa, it stands for Fa.
False. Wrong in pitch or harmony...False cadence, fifth, harmony, see the nouns.
False relation. The chromatic contradiction of a tone in one part by another part; it consists in sounding, either together or in succession, a tone and its chromatically altered octave.
Falsetto. The highest of the vocal registers.
Fandango (Span.). A lively dance in triple time, for 2 dancers of opposite sex, who accompany it with castanets or tambourine.
Fanfare (fan'fâr). A flourish of trumpets or trum-pet-call.

Fantaisie (Fr., făhn-tä-zē').
Fantasia (It., făhn-tăh-zē'ăh). \}1. An improvisation. Fantasie (Ger., făhn-tăh-zé).)
-2. An instrumental piece in free imitation (17th and 18 th centuries).-3. A composition free in form and more or less fantastic in character; a Fantasy.-4. A pot-pourri or paraphrase.
Fantasia, con (It.). Fancifully, spiritedly.
Fantastico (It., făhn-tăh'stē - kǒh). Fantastic, fanciful.
Farandola (It., făh-răhn-doh'lăh). \} A circle-dance
Farandole (Fr., făh-răhn-dǒhl'). in 6-8 time and very rapid tempo.
Farce. A one-act opera or operetta of ultra. comical or burlesque character.
Fastosamente (It., făh-stǒh-săh-men'těh). Pom, pously ; in a stately style.
Fastoso (It., făh-stoh'sŏh). Pompous, stately.
F-clef. The bass clef: $\bar{\square} \div$ or (e)
Feierlich (Ger., fi'er-lĭyh). Festive; solemn, grave.
Fermamente (It., fâr-măh-men'těh). Firmly, with decision.
Fermata (It., fâr-mah'tăh). \} A hold: ค; a pause Fermate (Ger., fâr-mah'tě). $\}$ or interruption.
Fermezza, con (It., kǒhn fâr-met'săh). In a firm, decided, energetic style.
Fermo (It., fâr'mǒh). Firm, decided; fixed, unchanged... Canto fermo, same as Cantus Firmus.
Ferne (Ger., fâr'ně). Distance... Wie aus der Ferne. as from a distance.
Fernföte (Ger., fârn'fö'tě). A covered 8 -foot organ
Feroce (It., fā-roh'chěh).
Ferocemente (fā-rǒh-chěh-men'teh). \}Wildly,
Ferocità, con (kơhn fā-rơh-chē-tah'). fiercely, vehemently.
$\left.\begin{array}{l}\text { Fervente (It., fâr-ven'těh). } \\ \text { Fervore, con (It., kǒhn fâr-voh'rěh). }\end{array}\right\}$ Fervently, ar* dently, passionately.
Fes (Ger., fess). Fb.
Feses (Ger., fess'ess). $F$ double-flat.

Festivita, con (kohn teh-stē-ve festive style.
Festivo (It., fěh-stē'vŏh.
Festlich (Ger., fest'liyh). $\}$ Festive, festal.
Festoso (It., fěh-stoh'sǒh).)
Feuer, mit(Ger., mit fahü'er). 1 With fire; fiery, Feuerig (Ger., fahü'ě-1iyh). $\int$ impetuous.
F-holes. The $2 f$-shaped sound-holes in the belly of the violin, etc.
Fiacco (It., fē-ăhk'kǒh). Languishing, feeble.
Fiddle. A violin...Fiddle-bow, Fiddlestick, see Bow.
Fieramente (It., fë-ěh-răh-men'těh). ! Wildly,
Fierezza, con (kŏhn fë-ěh-ret'săh). (boldly.
Fiero, -a (It., fē-â'rǒh, -răh). Wild, fierce; bold, vigorous.
Fife. An octave cross-flute with 6 holes and with. out keys; compass $d^{2}$ to $d^{4}$. - Also, a picculo-stop.
Fifteenth. A double-octave.-Also, an organ-stop of 2 -foot pitch.
Fifth. An interval of 5 diatonic degrees (see IN-TERVAL).-Also, the 5 th degree in any diatonic scale; the Dominant...False Fifth, a diminished Fifth.
[Figurations.
Figural, Figurate. Having, or consisting of, Figuration. Rapid figures or phrases, containing passing- and changing-notes.
rigure. A distinct group of notes; a motive.Also, a numeral, as used in thorough-bass.
Figured. 1. Figurate.-2. Provided with figures, as a bass.
Filar la voce (It., fē-lar'lăh voh'chěh). \} To prolong Filer la voix (Fr., fē-lā' lăh vwăh'). a tone, slowly swelling and diminishing.
Filato (It., fē-lah'tǒh). Long drawn out.
Filo di voce (It., fē'lơh dē voh'chěh). The very softest and lightest vocal tone.
Finale (It., fē-nah'lĕh). The last movement in a sonata or symphony ; the closing number(s) of an act (opera) or Part (oratorio).
Fine (It., fé'něh). End; close; indicates either the end of a "repeat" (after the Da capo or Dal segno), or the end of a piece.

Fingered octaves. Octaves played, on the piano, with the $1-5$ and $x-4$ fingers alternately.
Fingering. 1. The method of applying the fingers to the keys, holes, strings, etc., of musical instru-ments.-2. The marks guiding the performer in placing his fingers... English fingering (for the piano), that in which notes taken by the thumb are marked $x$, with 1234 for the fingers... German (or Continental) fingering, the thumb marked 1 , and the fingers 2345 .
Fino (It., fē'nǒh). Till, up to, as far as.
Fioritura (It., fē-ǒh-rē-too'răh). An embellish. ment; an ornamental turn, flourish, or phrase, introduced into a melody. (Plural fioriture.)
First. Of voices or instruments of the same class, the highest; as ist soprano, ist riolin.-In the staff, the lowest; as first line, first space.-The first string of an instrument is the highest.
First. The Prime or Unison (interval).
First-movement form. Same as Sonata-FORM. Fis (Ger., fiss). F $\ddagger$.
Fisis (Ger., fiss'iss). $F$ double-sharp.
Fistel, Fistelstimme (Ger. fis'tel-shtim'mě). Falset•
Fixed Do. In the fixed-Do system of solmisation the tone $C$, and all its chromatic derivatives ( $C$, $C b, C \times, C b)$, are called Do, $D$ and its derivatives are called Re, etc., in whatever key or harmony they may appear.
Fixed-tone instrument. One (like the piano or oryan) the pitch of whose tones cannot be modified at the player's pleasure, like (for example) the tones of the violin. Such an instrument is said to have " fixed intonation."
Flag. 1. A hook (N).-2. Abbreviation for Fla. geolett (Ger., " flageolet-tone").

Flageolet. A small direct flute, a wind-instrument of the whistle family. The French flageolet has a compass of 2 octaves and 3 semitones, from $g^{1}$ to $b^{3}$. -Also, a small flute-stop in the organ, of 1- or 2 -foot pitch...Flageolet-tones, Harmonics.
Flat. The character $b$, which lowers the pitch of the note before which it is set by a semitone; the Double-flat bb lowers its note by a semitones. ...Flat chord, one whose tones are performed simultaneously; a solid chord; opposed to broken. ...Flat fifth, diminished fifth.

Flautando (It., flǎh-ǒǒ-tăhn'dǒh). \} A direction in Flautato (It., flăh-ǒǒ-tah'tơh). violin-music to play near the finger-board, so as to produce a somewhat "fluty "tone.
Flauto (It., flah'őor-tŏh). Flute; also as the name of organ-stops, as Flauto amabile, etc...I-lauto traverso, cross-flute.
[ful.
Flebile (It., flâ'bē-lĕh). Tearful; plaintive, mournFliessend (Ger., flē'sent). Flowing, smooth; scorrendo. [quadruple time. Fling. A Scotch dance resembling the Reel, in Flor'id. Embellished with runs, passages, figures, graces, etc.
Flüchtig (Ger., fiüyh'tily). Flightily, hastily;
Flue-pipe. See PIPE.
Flute. The orchestral flute (Boehm fute) has a wooden tube of cylindrical bore, with it ventages closed by keys; it is blown through an oval orifice near the upper end. Compass from $c^{1}$ to $c^{4}$. This is the so-called Cross-flute, being held across the mouth; the Direct fiute is blown from the end, like a whistle.
Flute-stop. A flue-stop with flute-tone.
Flute-work. In the organ, all flue-stops not belonging to the Principal-ulork or Gedackt-work.
Foco (It., fô'ioch). Fire. (See Fuoco.)
Folgend (Ger., forhl'ghent). "Following "; collax farte or voce.
Folia (Span., forh-lē'ăh). ' A Spanish dance for one
Follia (It., forhl-1ē'ăh). person, in slow tempo and $3-4$ time.
Folk-song. A song of the people, tinged by the musical peculiarities of the nation, and usually in simple, unaffected ballad-form.
Follower. A Consequent.
Foot. r. A group of syllables having one accent. like a simple measure in music.-2. That part of an organ-pipe below the mouth.-3. The unit of measure in designating the pitch of organ-stops, and of the several octaves in the musical scale. An 8 -foot ( $8^{\prime}$ ) stop is one whose longest pipe produces the tone $C$ and is about 8 feet in length, that is, a stop whose pipes produce tones corresponding in pitch to the keys touched; a 4 -foot ( $4^{\prime}$ ) stop is an octave-stop; a 16 -foot ( $1 \mathrm{c}^{\prime}$ ) stop yields tones an
octave lower than indicated by the keys touched.
-The 8 -foot octave embraces the tones from $C$ upwards (see Pitch, abSOLUTE).
Footing. The method of applying the heels and toes to the organ-pedals.
[to a given key.
Foreign chords or tones are such as do not belong
Forlana (It., fohr-lah'năh). \} A lively Italian dance
Forlane (Fr., fohr-lăhn'). in $6-8$ or $6-4$ time.
Form. The melodic and rhythmic shape and order in which a piece of music is built up.
Fort (Ger., fort). Off (organ-music).
Forte (It., fồhr'těh). Loud, strong; usually written $\boldsymbol{f}$; più forte, louder ; piano forte ( $p f$ ), begin softly and swell rapidly ; poco forte, rather loud; forte piano $(f p)$, accent strongly, instantly diminishing to piano; fortemente (for-těh-měn'těh), loudly, forcibly; forte possibile (pǒhs-sē'be-lěh), as loud as possible...Forte-stop (harmonium), a slide opened by a draw-stop or knee-lever, to produce a forte effect...Forte generale, the full-organ combination-stop.
Fortepia'no. A pianoforte.
Fortissimo (It., fohr-tis'sē-mŏh). Extremely loud (usually written ff, or fff).
Forza, con (It., kǒhn fôr'tsǎh). With force, forcibly.
Forzando (It., fohr-tsǎhn'dŏh).
Forzato (It., fohr-tsah'tŏh). With force, energy;
Forzato (It., fohr-tsah'tŏh). means that the note or chord is to be strongly accented; usually written $f z$.
Foundation-stop. See STOp.
Fourniture (Fr., foor-në-tür'). Mixture-stop.
Fourth. An interval embracing 4 degrees.-Also, the $4^{\text {th }}$ degree in the diatonic scale; the Subdominant.
Française (Fr., frǎhn-säz'). A dance in triple time, resembling the country-dance.
Francamente (It., frăhn-kăh-men'těh). \Free in de-
Franchezza, con (kǒhn frăhn-ket'săh). | livery; boldly : frankly, ingenuously.
Frase larga (It., frah'zěh lar'găh). "Broad phrase;" largamente.
Freddamente (It., fred-daxh-men'těh). \} Coldly;
Freddezza, con (kǒhn fred-det'săh). coolly, indifferently.

Freddo (It., fred'dǒh). Cold; indifferent.
Free fugue. One written with more or less disregard of strict rules.
[plete the narmony.
Free part. One added to a canon or fugue to com-
Free reed. See Reed.
Free style (of composition). That in which the rules of strict counterpoint are relaxed.
Frei (Ger.. frī). Free...Frei im Vortrag, free in style (delivery).
Fremente (It., frā-men'těh). Furiously.
French horn, Sixth, Violin-clef. See the nouns.
Fret. One of the narrow ridges of wood, metal, or ivory, crossing the fingerboard of the mandolin, guitar, zither, etc., on which the strings are "stopped."
Fretta, con (It., kǒhn fret'tăh).
Frettolosamente (fret-tǒh-lǒh-săh-men'těh).
Frettoloso (It., fret-tǒh-loh'sǒh). Hastily, hurriedly.
Frisch (Ger., frish). Brisk, vigorous; brioso.
Frog. Wrong translation of Frosch, "nut."
Fröhlich (Ger., frölliyh). Gay, glad, joyous.
Frosch (Ger., frǒhsh). Nut (of a bow).
Fuga (Lat. and It., foo'găh). A fugue.
Fuga'ra. An organ-stop having metal flue-pipes of 8 - or 4 -foot pitch; tone sharp and "stringy."
Fugato (It., fǒǒ-gah'tǒh; "in fugue-style"). A passage or movement consisting of fugal imitations, but not worked out as a regular fugue.
Fuge (Ger., foo'gě). Fugue. [exposition.
Fughetta (It., fǒǒ-get'tăh). A short fugue; a fugue-
Fugue (fewg). The most highly developed form of contrapuntal imitation, based on the principle of the equality of the parts, a theme proposed by one part being taken up successively by all participating parts, thus bringing each in turn into special prominence.-The elements essential to every fugue are (1) the Subject, (2) the Answer, (3) Countersubject, (4) Stretto ; to these are commonly added (5) Episodes, (6) an Organ-point, (7) a Coda-In a Real Fugue the answer is an exact transposition of the subject; in a Tonal Fugue, the subject is modified in the answer in order to lead back to the original key.

Fugued, Fuguing. Written like a fugue, either strict or free.
Full anthem, one for chorus without soli... Full band, a military band, or an orchestra, having all the customary instruments... Full cadence, a perfect cadence... Full Choir (Great, Swell), draw all stops of Choir (Great, Swell) organ... Full chord, a chord having one or more of its original 3 or 4 tones doubled in the octave...Fult orchestra, compare FULL BAND... Full organ, with all stops and couplers drawn... Full score, see SCORE... Full to Fifteenth, draw all stops but mixtures and reeds.
Fundamental. r. The root of a chord.-2. A tone which produces a series of harmonics; a generator (or fundamental bass [note, tone])...Fundamental chord, triad (see Elem. of Notation, p. x). ...Fundamental position, any arrangement of chord-notes in which the root remains the lowest.
Funèbre (Fr., fü-nä'br).
Funebre (It., fǒǒ-nâ'brěh).
Funerale (It., fǒǒ-něh-rah'lěh).
Fuoco, con (It., kǒhn fǒǒ-ô'kǒh). \} With fire, fiery,
Fuocoso (It., fóǒ-ŏh-koh'sǒh). $\}$ spirited.
Furia, con (It., kǒhn foo'rē-ăh).
Furibondo (foo-rē-bǒhn'dǒh).
Furiosamente (foo-rē-ǒh-săh-men'těh).

Furiously, wildly.

Furioso (foo-rē-oh'sŏh).

Funereal, mourn. ful, dirge-like.

Furiant, Furie. A rapid Bohemian dance, with alternating rhythms and changing accentuation.
Furlana (It., foor-lah'năh.) See Forlana.
Furniture-stop. A mixture-stop.
Furore (It., foo-roh'rěh). Fury, passion; also, a rage, mania (for anything)... Con furore, passionately.

## G

G. The fifth tone and degree in the typical diatonic scale of $C$ major... G. stands for gauche in $m . g$. (main gauche, left hand); G. O. (or simply $\mathbf{G}$ ), for Grand-orgue (Great organ).
$\left.\begin{array}{l}\text { Gagliarda (It., găhl-yar'dăh). } \\ \text { Gagliarde (Ger., găhl-yar'dě). }\end{array}\right\}$ A galliard.
Gai (Fr., gä). Gay, lively, brisk.

Gaiamente (It., gǎh-yǎlh-men'tělı). Gaily, briskly. Gaiement (Fr., gä-măhn').
Gaillarde (Fr., gălı-yard'). A ga:liard.
Gaio, -a (It., gah'yǒh, -jăh). Gay.
Gajo, etc. See Gaio.
Gala, di (It., dē găh'lăh). Gaily, merrily.
Gal'liard. An old French dance for 2 dancers, gay and spirited, but not rapid, and in $3-4$ time.
Galop (Fr., gaxh-lǒh'). |A lively round dance in
Galopp (Ger., gǎh-1ǒhp'). $\mathrm{S}_{\text {2-4 time. }}$
Gamba (It., gǎhm'bǎh). r. A viola da gamba.2. An organ-stop similar in tone.

Gamme (Fr., găhm). A scale.
Gam'ut. x. The scale.-2. The staff.
Ganz (Ger., găhnts). 1. Whole; ganze Note, whole note.-2. Very; ganz langsam, very slowly.
Garbamente (It., gar-băh-men'těh).

Garbato (gar-bah'tơh).
Garbo, con (kǒhn gar'bǒh).
Gracefully, elegantly ; in a refined style.
Gathering-note. In chanting, a hold on the last syllable of the recitation.
Gauche (Fr., gohsh). Left.
Gaudioso (It., găh-ǒǒ-dē-oh'sǒh). Joyous, jubilant.
Gavotta (It., găh-vôht'tăh). ŁA Gavot;an old French Gavotte (Fr., gǎh-voht'). dance in strongly marked duple time ( alla breve), beginning on the auftakt.
G-clef. See Elem. of Notation, p. iv.
Gebunden (Ger., gě-bǒŏn'den). Tied; legato.
Gedackt (Ger., gě-dăhkt'). Stopped (of organ-pipes).
Gedämpft (Ger., gě-dempft'). Damped; muffled; muted.
Gedehnt (Ger., gěedănt'). Sustained, prolonged; slow, stately ; largamente: steso.
Gefallen, nach (Ger., nǎh gě-făhl'len). Ad libitum.
Gefällig (Ger., gě-fel'líyh). Pleasing, graceful.
Gefuhl, mit (Ger., mit gě-fül'). ! With feeling, exGefühlvoll (Ger., gě-fül'fơhl). $\int$ pressively.
Gehalten (Ger., gě-háhl'ten). Held, sustained.
Gehaucht (Ger., gě-howht'). "Sighed"; very softly and lightly sung or played.

Gehend (Ger., gā'ent). Andante.
Geige (Ger., gi'gĕ). Violin...Geigentrinzipal, violin-diapason (stop).
Geist (Ger., gīst). Spirit, soul ; essence.
Gelassen (Ger., gě-lăhs'sěn). Calm, placid, easy.
Geläufig (Ger., gě-lăhü’fiyh). Fluent, easy... Goläufigkeit (gĕ-lăhü’fiyh-kīt), fluency, velocity.
Gemächlich (Ger., gě-méyh'lĭyh). Easy, comfortable; comodo.
Gemässigt (Ger., gě-mä'sĭyht). Moderate (in tempo).
Gemendo (It., jā-men'doh). Moaning.
Gemessen (Ger., gĕ-mes'sen). Measured(1y), moderate(ly); moderato.
Gemshorn (Ger., gems'horn). A flute-stop of 8-, 4-, or 2 -foot pitch on the manuals, and $16^{\prime \prime}$ on the pedal, with mellow, horn-like tone.
Gemüt(h), mit (Ger., mit gě-müt'). With feeling; soulfully.
Gemüt(h)lich (Ger., gě-müt'lĭyh). Easily and cheerily; disinvolto: comodo (of tempo). [bass.
Generalbass (Ger., gěh-něh-rahl'băhs). Thorough-
Generator. 1. A root, or fundamental tone.-2. A tone which produces a series of harmonics.
Generoso (It., jěh-něh-roh'sǒh). Free, ample.
Gentile (It., jen-tē'lěh). In a grace.
Gentilezza, con (kǒlın jěn-tē-let'săh). ful, refined
Gentilmente (It., jen-tēl-men'těh). style.
German flute. The cross-flute...German Sixth, see Extreme.
Ges (Ger., gess). $G b$.
Gesang (Ger., gĕ-zăhngk'). Singing, song ; a song ; melody ; voice (vocal part).
Gesangreich (Ger., gě-zăhngk/rīyh). Very singingly; cantabile.
Geschleift (Ger., gĕ-shlīft'). Slurred; legato.
Geschmackvoll (Ger., gě-shmăhk'fŏhl). Tastefully.
Geschwindt (Ger., gě-shvint'). Swift(ly), rapid(ly).
Geses (Ger., gess'ess). $G$ double-flat.
[zato.
Gesteigert (Ger., gě-shti'gert). Intensified; rinfor-
Gestossen (Ger., gě-shtoh'sen). r. Staccato.-2. Détaché.
Getragen (Ger, gĕ-trah'gen). Sustained; sostenuło.

Gezogen (Ger., gě-tsoh'gen). Drawn out; largamente, sostenuto, steso.
Ghiribizzoso (It., gē-rē-bid-zoh'sŏh). Whimsical.
Giga (It., jē'găh). \} A Jig.
Gigue (Fr., zhig).
Giochevole (It., jǒh-kā’rǒh-lěh). ) Playfully, sportGioco, con (It., kǒhn jô'kǒh). \{ ively, merrily.
Giocondo, -a (It., jǒh-kǒhn'dǒh).
Giocondamente (jŏh-kŏhn-dăh-men'těh). \}In a jocund, joyous style.
Giocosamente (jǒh-kǒh-sǎh-men'těh). Playfully,
Giocoso, -a (It., jǒh-koh'sǒh). sportively, merrily.
Gioia, con (It., kǒhn jô'yăh).
Gioiante (It., jǒh-yăhn'těh).
Gioiosamente (jŏḥ-yǒh-sǎh-men'těh).
Gioioso (1t., jǒh-y̌ǒh'sorh).

Joyfully, joyously, gaily, merrily.

Gioja, etc. See GioIA.
Gioviale (It., jǒh-vē-ah'lěh). Jovial, cheerful.
Giovialità, con (It., kǒhn jorh-vē-ăh-lē-tah'). Jovially, cheerfully.
Gis (Ger., giss). $G \rightleftharpoons$.
Gisis (Ger., giss'iss). $G$ double-sharp.
Giubilante (It., joo-bē-lăhn'těh). Jubilant.
Giubilazione (It., joo-bē-lăh-tsē-oh'něh).
Giubilio (It., joo-bē-lē'ŏh). $\}$ Joy, re-
Giubilo (It., joo'bē-lŏh). joicing, jubilation.
Giubiloso, -a (It., joo-bē-loh'sǒh, -săh). Jubilant, joyful.
Giuoco, etc. See Groco.
$\left.\begin{array}{l}\text { Giustamente (It., jǒõ-stǎh-men'těh). } \\ \text { Giustezza, con (kơhn jǒǒ-stet'sǎh). }\end{array}\right\}$ Exactly, with precision.
Giusto (It., jǒ̌'stǒh). Strict, appropriate, proper (tempo giusto), exact, correct. - Allegro giusto, moderately fast.
Glee. A secular composition for 3 or more unaccompanied solo voices, peculiar to England. Serious "glees" are written as well as merry ones.
Gli (It., l'yē). The (masculine olural).

Glissando (It., glis-săhn'doh1). 1. On bow-instruments, (a) demands a flowing, unaccented execution of a passage; (b) same as Portamento.-2. On the piano, a rapid scale-effect obtained by sliding the thumb, or thumb and one finger, over the keys. Also Glissato, Glissicando, Glissicato.
Glocke (Ger., glǒh'kĕ). A bell.
Glockenspiel (Ger., glŏh'ken-shpēl'). r. See CARILLON r.-2. A set of bells or steel bars, tuned diatonically and struck with a small hammer.-3. An organ-stop having bells instead of pipes.
Glottis. The aperture between the vocal cords when they are drawn together in singing.
Gondellied (Ger., gǒhn'del-1ēt'). $\}$ A Barcarole.
Gondoliera (It., gǒhn-dǒh-lē-â'răh).
Goose. A harsh break in the tone of the clarinet, oboe, or bassoon.
Grace. A vocal or instrumental ornament or embellishment not essential to the melody or harmony of a composition.
Grace-note. A note of embellishment, usually written small.
Gracile (It., grah'tsē-lěh). Graceful, delicate.
Gradatamente (It., grăh-dăh-tăh-men'těh). By degrees, gradually.
$\left.\begin{array}{l}\text { Gradevole (It., grăh-dā'vǒh-lěh). } \\ \text { Gradevolmente (grăh-dā-vǒhl-men'těh). }\end{array}\right\}$ Pleasing. ly, agreeably.
Gradual. 1. An antiphon following the epistle.-2. A book of chants containing the graduals, introits, and other antiphons of the R. C. Mass.
Gran (It., grăhn).
Grand' (It., grăhnd). \}Large, great, full, com-
Grande (It.. grăhn'děh).)
plete. (Grande is the regular form, used after nouns, it is abbreviated to grand' before vowels, and to gran before consonants.)
Grand. Technical term for Grand Pianoforte.
Grand (Fr., grăhn). Large, great ; full...Grand barré, a stop of over 3 notes... Grand bourdon, double-bourdon.. Grand chœur, full organ... Grand jeu, (a) full organ; (b) an harmonium-stop for full power... A grand orchestre, for full orchestra... Grand-orgue, (a) full organ; (b) Great organ; (c) pipe-organ.

Grandezza, con (It., kǒhn grăhn-det'săh).
Grandiosità, con (kǒhn grăhn-dē-ǒh-sē-tah'). (With Grandioso (It., grăhn-dē-oh'sǒh).
grandeur; majestically, pompously, loftily.
Grandisonante (It., grăhn-đē-sǒh-năhn'těh). Loud or long sounding, sonorous; pompous, affected.
Granulato (It., grǎh-nǒǒ-lah'tơh). Non legato.
Grave. Low in pitch; opposed to Acute.
Grave (It., grah'věh). 1. Grave or low in pitch.-2. Heavy, slow, ponderous in movement. - 3 . Serious.
Gravemente (It., grăh-věh-men'těh). \} Slowly, Gravità, con (kǒhn grăh-vē-tah'). ponderously; seriously, gravely.
Grazia, con (It., kǒhn grah'tsē-ǎh).
Graziosamente (grăh-tsē-ǒh-săh-men'těh). \}Grace• Grazioso, -a (grăh-tsē-oh'sőh, -săh). fully, elegantly.
Great octave. See Elem. of Notation, p. v.
Great organ. The chief manual of an organ, and the pipes controlled by it.
Gregorian Chant. Plain Chant, as revised and established by Pope Gregory I. (d. 604).
Grico (It., grēdǒh). Cry, shout.
Grosso (It., grô'sǒh). Great, grand; full, heavy. Grottesco (It., .srǒht-těh'skǒh). Grotesque, comic. Ground bass. A continually repeated bass phrase of 4 or 8 measures ; a basso ostinato.
Group. 1. A short series of rapid notes, especially when sung to one syllable.-2. A section of the orchestra (or score) embracing instruments of one class: e. g., the strings.
Gruppetto (It., grǒǒp-pet'tǒh). Formerly, a trill; now, a turn; also, any "group" of grace-notes.
Gruppo (It., grǒocp'pǒh). Same as Grupperto.
G-string. On the violin, the 4 th ; on viola and 'cello, $3^{d}$ : on double-bass, ist.
Guaracha (Span., gwăh-rah'chăh). Lively Spanish dance, part in $3-4$ or $3-8$, part in $2-4$ time.
Guerriero (It., gwěr-rē-â'rǒh). Martial, warlike.
Guide. A Direct; also, a subject or antecedent.

Guitar. An instrument of the lute family. The modern Spanish guitar has 6 strings, and a compass of 3 octaves and a Fourth, from $E$ to $a^{2}$. The music is written an octave higher than it sounds, in the $G$-clef.
Gusto (It., gǒǒ'stǒh). Taste.
Gut (Ger., goot). Good.

## H

H. In scores, H. stands for Horn; in organ-musir, for Heel; in music for piano (organ), for Hand (r.h., l. h.).

H (Ger., hah). The note $B$.
Habanera (Span., hăh-băh-nâ'răh). A typical Cuban contradance, comprising two 8 -measure periods in 6-8 time.
Halb (Ger., hăhlp). Half.
Half-cadence, -rest, -shift, -step, -stop, -tone, see the nouns.
Half-note. The note of
Hallelujah (Hebr.). "Praise ye the Lord!"
Hammerclavier (Ger., hăhm'mer-klăh-vēr'). Old name for the Pianoforte.
Hanac'ca. A Moravian dance in 3-4 time, like the Polonaise, but quicker.
Handle-piano. A mechanical pianoforte on the principle of the barrel-organ.
Hand-note. Stopped note (on the horn).
Hand-organ. A portable barrel-organ.
Harfe (Ger., har'fĕ). Harp.
Harmonic. I (adjective). Pertaining to chords (either consonant or dissonant), and to the theory and practice of harmony... Harmonic curve, the curved figure described by a vibrating string... H. figuration, broken chords...H. flute, see H. STOP...H. mark, in music for violin, etc., a sign $\left({ }^{\circ}\right)$ over a note, calling for an harmonic tone. $\ldots$... note, see H. TONE...H. reed, see H. stop... $\dddot{H}$ : scale, (a) the succession of harmonic tones; (b) minor scale with minor Sixth and major Seventh. $\ldots$... stop, an organ-stop having pipes double the ordinary length, and pierced midway, so that a 16-foot pipe yields an 8 -foot tone...H. tone, or Flageolet-tone, see Harmonic 2 (b).

Harmonic. 2 (noun). (a) One of the series of tones (the so-called partial tones) which usually accompany, more or less faintly, the prime tone (generator) produced by a string, an organ-pipe, the human voice, etc. The prime tone (fundamental, or generator is the strong tone produced by the vibration of the whole string, or the entire column of air in the pipe; the partial tones are produced by the vibration of fractional parts of that string or air-column. (b) These same harmonics (harmonic tones) are obtained, on any stringed instrument which is stopped (violin, zither), by lightly touching a nodal point of a string.
Harmon'ica. A graduated set of glass bowls re. volving over a trough filled with water, the moistened glasses being played by applying the fingers. Developed by Benjamin Franklin from the "musical glasses," and called by him "Armonica."
[touched (not stopped).
Harmonic mark. The sign ${ }^{\circ}$ set over notes to be
Harmonicon. 1. A mouth-harmonica.-2. An or-chestrion.-3. A keyed harmonica combined with a flue-stop or stops.
[harmonious.
Harmonisch (Ger., har-moh'nish). Harmonic (adj.);
Harmonium. See Reed-organ.
Harmony. i. A musical combination of tones or chords.-2. A chord, either consonant or dissonant. -3 . The harmonic texture of a piece; as 2-part, 3-part harmony... Chromatic harmony has chromatic tones and modulations...Close harmony (in 4 part writing) has the 3 highest parts within the compass of an octave...Compoulld harmony has 2 or more essential chord-tones doubled...Dispersed, Extended harmony, see OPEN HARMONY...Essential harmony, (a) the fundamental triads of a key; (b) the harmonic frame of a composition minus all figuration and ornaments...False harmony, (a) the inharnumic relation; (b) discord produced by imperfect preparation or resolution; (c) discord produced by wrong notes or chords... Figu' ed harmony varies the simple chords by figuration of all kinds... Open harmony (in 4-part writing) spreads the 3 highest parts beyond the compass of an octave... Pure harmony, music performed with pure (inct tempered) intonation, as by a string-quartet, or unaccompanied chorus...Sfread harmonv, open harmony...Strict harmony, eomposition aceording to strict rules for the preparation and
resolution of dissonances... Tempered harmony, music performed with tempered intonation, as on the organ or piano.
Harp. A stringed instrument of ancient origin. The modern orchestral harp (Erard's doubleaction harp) has a nearly 3 -cornered wooden frame, the foot of which is formed by an upright pillar meeting the hollow back (the upper side of which bears the soundboard) in the pedestal; the upper ends of pillar and back are united by the curving neck. The gut strings are 46 (or 47) in number. Compass, $61 / 2$ octaves. from $C_{1} b$ to $f^{6} b$ (or $g^{4} p$ ).
Harp-pedal. The soft pedal.
Harpsichord. A keyboard stringed instrument in which the strings were twanged by quills or bits of hard leather. See Pianoforte.
Haupt (Ger , howpt). Head; chief, principal... Hauptmanual, Great-organ manual... Hauptprinzipal, 8-foot diapason (on manual), 6 -foot (on pedal)...Hauptsatz, principal movement or theme.
Hautbois (Fr., ǒh-bwăh'). Oboe or hautboy.
Hautboy (Engl., hoh'boy). Oboe.
Havanaise (Fr., ăh-văh-näz'). A Habanera.
Head. 1. Point (of bow).-2. In the violin, etc., the part comprising peg-box and scroll.-3. In the drum, the membrane stretched over one or both ends.-4. In a note, the oval (or square) part which determines its place on the staff.
Head-tones, Head-voice. The vocal tones of the head-register.
Heftig (Ger., hef'tiyh). Vehement, impetuous,
Heftigkeit, mit (Ger., mit hef'tĭyh-kit). Vehemently, etc.
Heimlich (Ger.. hīm'liyh). Secret, mysterious, misterioso: furtive, stealthy.
Heiter (Ger.. hi'ter). Serene; cheerful. glad: gioioso.
Hel'ıcon. A brass wind-instrument, used chiefly in military music as a bass; its tube is bent in a circle, and it is carried over the shoulder.
Hell (Ger., hel). Clear, bright; limpido.
Helper. An octave-pipe (organ) set beside and sounding with another of 8 -foot pitch, for the sake of brilliancy.
Hemidemisemiquaver. A 64 th-note...H.-rest, a

Herzig (Ger., hâr'tsĭyh). Hearty, heartily; tenderly. Hes (Ger., hess). $B b$.
Heses (Ger., hess'ess). $B$ double-flat.
Hexachord. The 6 tones ut re mi fa sol la in Solmisation.
Hidden fifths, octaves. See Octave.
His (Ger., hiss). $B=$.
Hisis (Ger., hiss'iss). $B$ double-sharp.
Hohlföte (Ger., hohl'flö'tě). In the organ, an open flue-stop whose dark, mellow tone is rather hollow (whence its name); usually of 8 - or 4 -foot pitch...The Hohlquinte is a mutation stop in the fifth.
Hold. [In England, usually called Pause.] The sign $\curvearrowleft$ over, or $\cup$ under, a note or rest, indicating the prolongation of its time-value at the performer's discretion.-Placed over a bar, the hold indicates a slight pause or breathing-spell before attacking what follows.
Holding-note. A note sustained in one part while the other parts are in motion.
Homophon'ic. Alike in sound or pitch.-In modern music, a style in which one melody or part, supported to a greater or less extent by chords or chordal combinations (that is. an accompanied melody), predominates, is called homophonic; opposed to polyphonic.
Homophony. Homophonic music; the homophonic style; opposed to antiphony and polyfhony.
Hook. A stroke attached to the stems of 8 th-notes, 16th-notes, etc.
Horn. The orchestral horn is a brass wind-instrument, having a conical tube variously bent upon itself (the smallest horn generally used, in high $B$ o, has a tube nearly 9 feet long: that an octave lower, nearly 18 feet); wide and flaring bell; the tone rich, mellow and sonorous. The old natural or French horn yields only the natural tones supplemented by stopped tones and crooks, giving a total possible compass of $3^{1 / 2}$ octaves, from $B_{1} b$ to $f$.-The modern V'alve-horn, played like a cornet, is much easier to handle.-The horn is a transposing instrument.
Horn-band. A band of trumpeters.-Russian hornband, a band of performers on hunting-horns, each of which produces but one tone.

Hörner (Ger., hör'ner). Horns (cormi).
Hornpipe. An old English dance in lively tempo, the earlier ones in $3^{-2}$ time, the later in $4^{-4}$ time.
Hur'dy-gurdy. A stringed instrument having 2 melody-strings, and from 2 to 4 drones. The melody-strings are "stopped" by keys touched by the left hand; the right hand turns a crank which revolves a rosined wheel, the latter scraping the strings and producing the rough musical tones.
Hurtig (Ger., hǒorrtĭyh). Swift, headlong.
Hydraulic organ. A small kind of organ invented by Ktesibios of Alexandria ( $180 \mathrm{~B} . \mathrm{C}$.), in which the wind-pressure was regulated by water.
Hymn. A religious or sacred song; usually, a metrical poem to be sung by a congregation.-In foreign usage, a national song of lofty character, like the Marseillaise.

## I

I (It., ē; masculine plural). The.
lam'bus. A metrical foot of 2 syllables, one short and one long, with the accent on the long (ー-).
I'dyl. A composition of a pastoral or tenderly romantic character, without set form.
I dillio (It., ē-dil'lē-ŏh). ,
Idylle (Fr., è-dil'). An Idyl.
Idylle (Ger., ē-dil'lě). )
11 (It., $\overline{\mathrm{e}}$; masculine singular). The...Il più, the most.
Im (Ger., im). In the...Im Tempo, in the regular
Imitando (It., ē-mē-tăhn'dǒh). Imitating.
Imitation. The repetition of a motive, phrase or theme proposed by one part (the antecedent) in another part (the consequent), with or without modification...Canonic imitation, strict imitation...Free imitation, that in which changes of the antecedent are permitted in the consequent. ...Strict imitation, that in which the consequent answers the antecedent note for note and interval for interval.
Immer (Ger., im'mer). Always; continuously... Immer stärker werdend, continually growing louder; immer langsamer, slower and slower; immer langsam, slowly throughout.

Impaziente (It., im-păh-tsē-en'tĕh). I Impatient,
Impazientemente (-těh-men'těh). jimpatiently.
Imperfect cadenco, consonance, interval, stop. See the nouns.
Imperioso (It., im-pěh-rë-ǒh'sǒh). Imperious, haughty, lofty.
Impeto, con (It., kǒhn im'pěh-tǒh).
Impetuosamente (im-pěh tǒð-ǒh-sǎh-men'těh).
Impetuosità, con (kǒhn im-pěh-tǒǒ-ŏh-sē-tăh').
Impetuoso (It., im-pěh-tǒǒ-oh'sǒh). Impetuously, impetuous, vehemently.
Imponente (It., im-porh-nen'těh). Imposing, im. pressive.
Impresario (It., im-prĕh-sah'rẽ-ǒh). The agent or manager of an opera- or concert-company.
Impromptu. 1. An improvisation.-2. A composition of loose and extemporaneous form and slight development ; a Fantasia.
[extemporizing.
Improvisation. Off-hand musical performance;
In alt, altissimb see ALT, ALTissimo.
Incalzando (It., 1-kăhl-tsăhn'dǒh). "Pursuing hotly;" growing more vehement...Incalzalndo e stringendo, growing more vehement and rapid.
Incidental music. Music supplementary to a spoken drama; such as an overture, interludes, songs, etc.
Inciso (It.. in-chē'sŏh). Incisive; sharply marked. ...Incise, "mark the notes sharply."
Incomplete stop. A half-stop. [cided.
Indeciso (It., in-děh-chē'sorh). Irresolute, unde-
Independent chord, harmony, triad. One which is consonant (contains no dissonance), and is, therefore, not obliged to change to another churd by progression or resolution.
Indifferente (It., in-dif-fěh-ren'těh).
Indifferentemente ( - těh-men'těh).
Indifferenza, con (kǒhn in-dif-fěh-ren'tsǎh).)
ferently, carelessly.
Indirect resolution. See Resolution.
Infernale (It., in-fâr-nah'lěh). Infernal.
Infinite canon. One without a closing cadence, that may be repeated at pleasure.
Infino (It., in-fénơh). Ǔpto, as far as, till youreach.

Ingenuamente (It., in-jěh-nǒǒ-ăh-men'tĕh). Naturally, ingenuously.
Inharmonic relation. See False relation.
Iniziale (It., ē-nē-tsē-ah'lěh). Initial ; the first.
Inner parts. Parts in harmony lying between the highest and lowest.
Inner pedal. A pedal-point on an inner part.
Innig (Ger., in'nĭyh). Heartfelt, sincere, fervent, intense; intimo, con affetto.
Innigkeit, mit (Ger., mit in'nĭyh-kit).
Inniglich (Ger., in'nïyh-liyh). With deep
Inniglich (Ger., in'nĭyh-lĭyh). emotion, fervently.
Innocente (It., in-nŏh-chen'těh). Innocent, unaffected.
Innocentemente (It., in-nǒh-chen-těh-men'tĕh).
Innocenza, con (It., kǒhn in-nŏh-chen'tsăh). Innocently, artlessly.
Inquieto (It., in-kwē-ěh'tǒh). Unrestful, uneasy.
Insensibile (It., in-sen-sē'bē-lěh). Imperceptible.
Insensibilmente (It., in-sen-sē-bēl-men'těh). In• sensibly.
Insistendo (It., in-sē-sten'dǒh). \} Urgent•
Insistenza, con (It., kǒhn in-sē-sten'tsăh). \} ly.
Inständig (Ger., in'shten'dĭyh). $\}$ Urgent, pressing.
Instante (It., in-stăhn'těh).
Instantemente (It., in-stăhn-těh-men'těh). Urgently.
Instrumentation. The theory and practice of composing, arranging, or adapting music for a body of instruments of different kinds, especially for orchestra.
Intenzionato (It., in-ten-tsē-ǒh-nah'tǒh).
Intenzione, con (It., kǒhn in-ten-tsē-oh'něh). With stress, emphasis.
Interlude. x. An intermezzo.-2. An instrumental strain or passage connecting the lines or stanzas of a hymn, etc.-3. An instrumental piece played between certain portions of the church-service (Inter-ludium).
Intermezzo (-med'zŏh). 1. A light mus. entertain• ment alternating with the acts of the early Italian tragedies. -2 . Incidental music in modern dramas. -3. A short movement connecting the main
divisions of a Evmphony.-4. Many instrumental compositions take the name Intermezzo for want of a better, not being " characteristic " pieces.
Interrupted cadence. See Cadence.
Interruzione, senza (İt., sen'tsǎh in-těr-röǒ-tsē-oh'něh). Without interruption.
Interval. The difference in pitch between two tones. Intervals are regularly measured from the lower tone to the higher. An interval is :Augmented, when wider by a chromatic semitone than major or perfect... Chomatic, when augmented or diminished (except augm. Fourth, and dim. Fifth and Seventh)... Compound, when wider than an octave... Consonant, when not requiring resolution...Diatonic, when occurring between 2 tones belonging to the same key (except the augmented Second and Fifth of the harmonic minor scale)...Diminished, when a chromatic semitone narrower than major or perfect...Dissonant, when requiring resolution...Enharmonic, see EN: HARMONIC...Extended, or Extreme, when augmented...Flat, when diminished...Harmonic, when both tones are sounded together...lmperfect, when diminished...Inverted, when the higher tone is lowered, or the lower tone raised, by an octave...Major, when equal to the standard Second, Third, Sixth and Seventh of the major scale....Melodic, when the two tones are sounded in succession...Minor, when a chromatic semitone narrower than major or perfect... Parallel (with an interval preceding), when its two tones progress in the same direction and at the same interval... Perfect (or Perfect major), when equal to the standard Prime, Fourth, Fifth, and Octave of the major scale... Redundant, when augmented...Simfle, when not wider than an octave. ...Standard, when measured upward from the keynote...Suferffuous, when augmented.
Intimissimo (It., in-tē-mis'sē-mǒh). Very tenderly, warmly.
Intimo (It., in'tē-mǒh). Heartfelt, fervent.
Intonation. 1 . The production of tone, either vocal or instrumental.-2. The method of chanting employed in Plain Chant.- 3 . The opening notes leading up to the reciting-tone of a cuast... Fixed inlonation, see Fixed-Ione.
Intoning. The chanting by the minister, in monotone, of parts of the Anglican church-service.

Intrepidamente (It., in-trâ-pē-dăh-men'těh). \} Bold-
Intrepidezza, con (kǒhn in-trâ-pē-det'săh). ly, daringly, dashingly. [bold. Intrepido, -a (It., in-trâ'pē-dǒh, -dăh). Intrepid,
Introduction. A phrase or division preliminary to and preparatory of a composition or movement.
Intro'it (Lat. introitus, "entrance '"). An antiphon sung while the priest is approaching the altar to celebrate the Mass.-In the modern Anglican Church, an anthem or psalm, sung as the minister approaches the Communion table.
Invention. A short piece in free contrapuntal style, developing one motive in an impromptu fashion.
Inversion. The transposition of the notes of an interval or chord. (a) In a simple interval the higher note is set an octave lower, or the lower note an octave higher. (b) A chord is inverted when its lowest note is not the root; see Elem. of Notation, p. x. (c) In double counterpoint, the transposition of 2 parts, the higher being set below the lower, or vice versa; this inversion may be by an octave or some other interval, and is called "inversion in the octave," "in the tenth," "in the fifth," etc. (d) An organ-point is inverted when in sonve other part than the lowest.
Ira, con (It., kǒhn ē'răh). LWrathfully, passionIrato (It., ē-rah'tǒh). $\}$ ately.
Irlandais, -e (Fr., ēr-lăhn-dä', däz'). Hibernian, Irish.
$\left.\begin{array}{l}\text { Ironia, con (It.. kǒhn ē-rǒh-nē'ăh). } \\ \text { Ironicamente (ē-rǒh-nē-kăh-men'těh). }\end{array}\right\}$ Ironically.
Ironico (It., ē-rô'nē-kǒh). Ironical.
Irregular cadence. See CADENCE.
Irresoluto (It. . ir-rěh-sǒh-loo'tǒh). Irresolute, un• decided, vacillating.
Islancio, con (It., kǒhn ē-zlăhn'chǒh). Vehemently, impetuously, with dash.
Istesso (It., ē-stes'sǒh). Same.,. L'istesso tempc, "the same tempo" (or "time"); signifies (a) that the tempo of either the measure or measure-note remains the same after a change of time-signa. ture ; or (b) that a movement previously inter. rupted is to be resumed.
Italian Sixth. See Extreme.

## J

Jack. r. In the harpsichord and clavichord, an upright slip of wood on the rear end of the keylever, carrying (in the former) a bit of crow-quill or hard leather set at a right angle so as to pluck or twang the string, or (in the latter) a metallic tangent.-2. In the pianoforte, the escapementlever, or hopper.
Jagdhorn (Ger., yăht’horn). Hunting-horn.
Jagdstück (Ger., yăht'shtïk). Hunting-piece.
Jägerchor (Ger., yä'ger-kohr'). Hunters' choris.
Jaleo (Span., hǎh-lā’ŏh). A Spanish dance for one performer, in 3-8 time and moderate tempo.
Jan'izary music. Shrill and noisy military music, with drums, cymbals, etc., predominating.
Jankò keyboard. A piano-keyboard invented by Paul von Jankò of Totis, Hungary, in 1882 ; it has 6 rows of keys so arranged that any given tone can be struck in 3 different places, that is, on every other row.
Jeu (Fr., zhö). i. Style of playing.-2. A stop of an organ, etc...Grand jeu, or Plein jeu, full organ, full power... Demi-jeu, half-power.
Jew's-harp. A small instrument with rigid iron frame, having a thin vibratile metal tongue; the frame is held between the teeth, and the metallic tongue plucked with the finger.
Jig. A kind of country-dance, with many modifications of step and gesture, in triple or compound time, and rapid tempo.-In the Suite, the Gigue is usually the last movement.
Jodler (Ger., yohd'ler). A song of the Alps characterized by the frequent alternation of falsetto tones with chest-tones; a yodel, or warble.
Jota (Span., hoh'tăh). A national dance of northern Spain, danced by couples, in triple time and rapid movement, something like a waltz.
Just intonation. Singing or playing music precisely true to pitch; opposed to tempered intonation.

## K

Kammer (Ger., kaxm'mer). "Chamber"; "court"; Kammermusik, chamber-music; Ќammernuszier, court musician, Kammerkantate, chamber-cantata.

Kantate (Ger., kǎhn-tah'tě). Cantata.
Kapelle (Ger., kăh-pel'lě). x. A private band or choir.-2. An orchestra.
Kapellmeister (Ger., kăh-pel'mi'ster). I. Conductor of an orchestra.-2. Choirmaster.
Kavatine (Ger., kăh-văh-tē'ně). Cavatina.
Keck (Ger., kek). Bold, confident; pert.
Keckheit, mit (Ger., mit kek'hīt). Boldly, con. fidently.
Kerau'lophon. An 8-foot partial flue-stop, having metal pipes surmounted by adjustable rings, and with a hole bored near the top of each pipe. Tone soft and "reedy."
Kettledrum. An orchestral drum consisting of a hollow brass or copper hemisphere (the kettle) resting on a tripod, with a head of vellum stretched by means of an iron ring and tightened by a set of screws, or by cords and braces. It is generally played in pairs, the larger drum yielding any tone from $F$ to $c$, and the smaller from $B b$ to $f$. Music now written at actual pitch.
Key (r). The series of tones forming any given major or minor scale, considered with reference to their harmonic relations, particularly the relation of the other tones to the tonic or keynote... Attendant keys, see ATTENDANT...Chromatic key, one having sharps or flats in the signature. ...Extreme key, a remote key...Major key, one having a major Third and Sixth...Minor kev. one having a minor Third and Sixth...Natural key, one with neither sharps nor flats in the signature... Parallel key. (a) a minor key with the same kevnote as the given major kev, or vice yersa; (b) a Relative key (see Relative)...Remote key, an indirectly related key.
Key (2). (a) A digital or finger-lever in the keyboard of a piano or organ.-(b) A pedal or foot. key in the organ or pedal-piano.
Key (3). A flat padded disk attached to a lever worked by the finger or thumb, closing the soundholes of various wind-instruments.
Key (4). A wrest, or tuning-key.
Key-action. In the keyboard of a piano or organ, the keys and the entire mechanism connected with and set in action by them.
Keyboard. The range of keys on an organ or piano.
Key-bugle. See BUGIE.

Key-chord. The tonic triad.
Key-harp. An instrument formed like a piano, but having tuning-forks in lieu of strings. Invented 1819 by Dietz and Second.
Keynote. The first note of a key or scale.
Key-signature. The sharps or flats at the head of the staff.
Key-stop. A key attached to the fingerboard of a vioun so as to replace the fingers in stopping the strings; the instrument is then called a key-stop or keyed-stop violin.
Key-ione. The keynote.
Key-trumpet. A trumpet provided with keys.
Kindlich (Ger., kint'líyh). Childlike, artless.
Kit. Ths small violin used by dancing-masters, about ro inches long, and tuned $c^{1}-g^{1}-d^{2}$.
Klagend (Ger., klah'ghent). Mournfully, plain• tively.
Klappe (Ger., klăhp'pě). A key (3)... K'lappenhorn, key-bugle.
Klarinette (Ger., klăh-rē-net'tě). Clarinet.
Klavier (Ger., klăh-vēr'). x. A keyboard.-2. A keyboard stringed instrument; in the 18th century, a clavichord; now, a pianoforte of any kind.
Klavierauszug (Ger., klăh-vēr'ows'tsǒǒh). Pianoarrangement.
Klaviermässig (Ger., klălı-vēr'mä'síyh). Suitable for the piano ; in piano-style.
[stop).
Kleingedackt (Ger., klin'gě-dăhkt'). Flute (organ-
Knee-stop. A knee-lever under the manual of the reed-organ. There are 3 , used (a) to control the wind-supply, (b) to open and shut the swell-box, (c) to draw all the stops.

Kokett (Ger., kǒh-ket'). Coquettish(ly). [cert.
Konzert (Ger., kühn-tsârt'). 1. Concerto.-2. Con-
Konzertmeister (Ger., kőlin-tsârt'mi'ster). Leader, first violin.
Konzertstück (Ger., kǔhn-tsârt'shtiük). 1. A con-cert-piece.-2. A short concerto in a movement and free form.
Koppel (Ger., kơhp’pel). Coupler...Koppel ah. off coupler...K゙offel ، 112 , draw coupler, couple.
Kraft, mit (Ger., mit krăhft). ! Forceful, vikorons,
Kräftig (Ger., kreftíyh). ) energetic;conforzu.

Krakowiak. A Cracovienne.
Kriegerisch (Ger., krē'gě-rish). Martial, warlike.
Krummhorn (Ger., krŏŏm'horn). An obsolete wood wind-instrument with double-reed. Hence, an organ-stop of similar tone (mournful).
Kurz (Ger., kǒŏrts). Short...Kurz und bestimmt, short and decided.
Kyrie (Greek, kü'rē-ěh). "Lorđ̉"; the first word in the opening division of the Mass.

## L

L. Stands for left (or links, Ger.) in the direction l. h. (left hand).

La. r. The 6th Aretinian syllable.-2. The note $A$ in French and Italian.-3. (It., lăh). The.
Lage (Ger., lah'gĕ). Position (of a chord); position, shift (in violin-playing)... Enge (weite) Lage, close (open) position or harmony.
Lagrimando (It., lăh-grē-măhn'dǒh. Complain. ingly, plaintively.
Lagrime, con (It., kŏhn lah'grē-měh). \} "Tearfulul,"
Lagrimoso (lăh-grē-moh'sǒh). plaintive, like a lament.
Lah stands for $L a$ in Tonic Sol-fa.
Lamentabile (It., lăh-men-tah'bē-lěh).
Lamentabilmente (-tăh-bēl-men'těh).
Lamentando (It., -tăhn'dǒh).
Lamentevole (It., -tā'vǒh-lĕh).
Lamentevolmente (-těh-vŏhl-men'tĕh).
Lamentoso (It., -toh'sǒh).
ingly, plaintively, mournfully.
Lamentazione (It., lăh-men-tăh-tsē-oh'něh). \} A.
Lamento (It., lăh-men'tŏh).
Lament. lament, complaint.
Ländler (Ger., lent'ler). A slow waltz of South Germany and the Tyrol (whence the French name Tyrolienne), in $3-4$ or $3-8$ time, and the rhythm


Langsam (Ger.. lăhngk'zăhm). Slow...Langsamer (lăhng'zăh-mer), slower.

Languendo (It., lăhn-gwen'dǒh). L Languishing,
Languente (It., laxlin-gwen'těh). \{ plaintive.
Languidamente: (It., lăhn-gwē-dăh-men'těh).
Languido (It, lăhn'gwē-doh).
Languore, ron (It., köhn lăhn-gô'rěh). Languirly, languishingly.
Largar.ente (It., lar-găh-men'těh). Largely, br"adly; in a manner characterized by a vigo:cus and sustained tone and general breadth of style, without change of tempo.
Largando (It., lar-gǎhn'dǒh). "Growing broader", that is, slower and more marked; generally a crescendo is implied.
Large. A Plain-chant note equal to 2 (or 3) 1nnss.
Larghetto (It., lar-get'tơh). The dimin ative of Lar:go, and demands a somewhat more rapid tempo, nearly Andantino.
Larghezza, con (It., kǒhn lar-get'sæ̆h). Same as Largamente.
Largo (It., lar'goth). Large, orrad; the slowest tempo-mark, calling for a flow and stately movement with ample breadth of style... Largo assai, very slowly and broa'ily (a'so Largo di molto, Molto largo, or Larghissimo)... Poco largo, "with some breadth"; can occur even during an Allegro.
Larigot (Fr., lăh-rē gǒh'). Originally, a kind of flageolet ; now, an organ-stop of $11 / 3$-foot pitch.
Lauda (Latin). A laud (hymn or song of praise)... Laudes, lauds; together with matins, the first of the ${ }_{7}$ Canonical Hours.
r,aunig (Ger, low'niyh). I. With light, gay humor. -2. With facile, characteristic expression.
Laute (Ger., low'tě). Lute.
Lay. A melody or tune.
Le (It., lã; Fr., lŭ). The.
Lead. r. The giving-out or proposition of a theme by one part.-2. A cue.
Leader. 1. Conductor, director.-2. In the orchestra, the 1 st violin; in a band, the ist cornet ; in a mixed chorus, the sist soprano.-3. An antecedent.
Leading. 1 (nount). The melodic progression of conduct of any part. ${ }^{2}$ (adjecticre). Principal, chief; gruiding, directing...Ledding-chord, the
dominant seventh-chord...Leading melody, prin. cipal melody or theme...Leading-motive, see Leitmotiv...Leading-note, -tone, the 7 th degree of the major and harmonic minor scales.
Leaning-note. Appoggiatura.
Leap. r. In piano-playing, a spring from one note or chord to another.-2 In harmony, a skip.
Lebendig (Ger., lěh-ben'dǐyh). Lively, animated. Lebhaft (Ger., lāb'hăhft). ...Lebhaft, aber nicht zu sehr, lively, but not too much so.
Lebhaftigkeit (Ger., lāb’hăhf-tĭyh-kīt). Animation; mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck, with animation, and with feeling and expression throughout.
Leager-line. A Leger-line.
Legando (It., lěh-găhn'dǒh). "Binđing." т. Lega-to.-2. An expression-mark calling for the smooth execution of two or more consecutive tones by a single "stroke of the glottis" (vocal), in one bow (violin, etc.), by a single stroke of the tongue (wind-instruments), or legatissimo (on organ or piano.
Legate (It., lěh-gah'těh). Slurred; played or sung smoothly and evenly.
Legatissimo (It., lěh-gǎh-tis'sē-mŏh). Very smoothly and evenly. On the piano, in passages marked legatissimo, each finger is to hold its note as long as possible.
Legato (It., lěh-gah'tǒh). Bound, slurred; a direction to perform the passage in a smooth and connected manner, with no break between the tones; also indicated by the "legato-1nark," a curving line under or over notes to be so executed.
Legend (lē- or lěj'end).
Legende (Ger., lěh-gen'dě). (A vocal or instru.
Légende (Fr., lā-zhahnd').
mental composition depicting the course of a short tale of legendary character.
Legendenton, im (Ger., im lěh-gen'den-tohn). In the tone (style) of a legend.
Leger-line. A short line used for writing notes which lie above or below the staff... Leger-sface, a space bounded on either side or both sides by a leger-line. (Pronounced, and often written, Led'ger.)

Leggeramente (It., led-jěh-raxh-men'těh).
Leggerezza, con (kǒhn led-jěh-ret'sǎh).
Leggermente (It., led-jâr-men'těh).
Leggero (It., led-jâ'rơh). Light, airy.
Leggiadramente (It., led-jăh-drăh-men'těh). Neat• ly, elegantly, gracefully.
[graceful.
Zeggiadro (It., led-jah'drǒh). Neat, elegant,
Leggiero, etc. (It., led-jâ'rǒh). See Leggero.
Legno, col (It., ¿̌̌̌hl lān'yǒh). "With the stick"; let the stick of the bow fall on the strings.
Leicht (Ger., liyht). Light, brisk; easy, facile... Leicht bewegt, lightly and swiftly; with slight agitation.
Leichtlich (Ger., līybt'lĭyh). Ligltty, easily.
Leidenschaft, mit (Ger., mit $1 \mathrm{I}^{\prime}$ den-shăhft). \} With
Leidenschaftlich (Ger., li'den-shăhft'lĭyh). passion, passionately.
Leidvoll (Ger., lit'fohl). Sorrowful, mournful.
Leise (Ger., li'zě). Low, soft ; piano. [and softer. Leiser (Ger., li'zer). Softer; intmer leiser, softer
Leitmotiv (Ger., līt'mŏh-tēf'). Leading-motive; any striking musical motive (theme, phrase) characterizing or accompanying one of the actors in a drama, or some particular idea, emotion, or situation in the latter.
[quietly.
Lenezza, con (It., köhnlěh-net'sǎh). Faintly, gently,
Leno (It., lā'nŏh). Faint, gentle, quiet.
Lentamente (It., len-tǎh-men'těh). Slowly.
Lentando (It., len-tǎhn'dőh). Growing slower.
Lentezza, con (It., kǒhn len-tet'săh). Slowly.
Lento (It., len'tőh). Slow; calls for a tempo between andante and largo...Adagio non bento, slowly, but not dragging.
Lesser. i. Minor.-2. Short, as Lesserafpuggiatura.
Lesto (1t., lâ'stǒh). Gay, lively, brisk.
Liberamente (It., lē-běh-răh-men'těh). Freely, boldly.
Libretto (It., lē-bret'töh). A "bonklet"; the words of an opera, oratorio, etc. The authot is called a libretitist (It. libretti'sta).
Licenza (It., lē-chen'tsảh). Freedom, license... Con alcuna licenza, with a certain (degree of) freedom.

Lieblich (Ger., lēp'lĭyh). Lovely, sweet, charming. Lied (Ger., lēt). Song.
Lig'ature. 1. A tie; a syncopation.-2. A group or series of notes to be executed in one breath, to one syllable, or as a legato phrase. [distinctly.
Limpido (It., lim'pē-dǒh). "Limpid"; clearly,
Lip. 1. The upper and lower lips of a flue-pipe are the flat surfaces above and below the mouth. -2. Lipping; that is, the art of so adjusting the lips to the mouthpiece of a wind-instrument as to get a good tone.
Liscio (It., le'shǒh). Smooth, flowing.
L'istesso (It., lē-stes'sǒh). The same.
Lit'any. A song of supplication, priests and choir alternating.
Liuto (It., lē-oo'tŏh). Alute.
Lo (It., loh). The.
Loco (It., lô'kŏh). "Place"; following sra it means, "perform the notes as written."
Long. A Plain-Chant note equal to 2 ( or $_{3}$ ) breves.
Lontananza, in (It., in lŏhn-tăh-năhn'tsăh). At a distance. [away.
Lontanissimo (It., lǒhn-tǎh-nis'sē-mǒh). Very far
Lontano (It., lŏhn-tah'nǒh). Far away...Da lontano, from a distance.
Loud pedal. The pianoforte-pedal which lifts the dampers; the right pedal.
Loure (Fr., loor). A dance in $6-4$ or $3-4$ time and slow tempo, the down-beat strongly marked.
Luftig (Ger., lǒǒf'tiyh). Airy, light
Lugubre (It., lǒǒ-goo'brěh). Mournful.
Lunga (It., lŏǒn'gah). Long ; sustained, prolonged. Written over or under a hold (っ) it means that the pause is to ba decidedly prolonged; often written Pausa lunga, long pause.
Lunghe (It., lǒŏn'gěh. Plural of lunga). Prolonged.
Lusingando (It., loo-zin-gǎhn'dǒh).
Lusingante (It., -gǎhn'těh).
Lusinghevole (It., -gā'vǒh-lěh).
Coax-
Lusinghevolmente (-gěh-vǒhl-men'těh).
Lusinghiero (It., - gē-â'rơh). ingly, caressingly, flatteringly, seductively.
Lustig (Ger., lǒŏs'tiyh). Merry, merrily.

Lute. An ancient stringed instrument, mandolinshaped (like half a pear), with 6 to 13 strings strung pairwise over the fretted fingerboard, and bass strings off the fingerboard attached to a second neck. Formerly popular, but now obsolete.
Luttosamente (It., lǒòt-tơh-săh-men'těh). Mourn-
Luttuosamente (lơǒt-tǒŏ-ǒh-sǎh-men'těh). ) fully, plaintively.
Luttoso (It., lǒǒt-toh'sǒh). I Mournful, doleful,
Luttuoso (iǒǒt-tǒǒ-oh'sŏh). $\int$ plaintive.
Lyre. ェ. An ancient Greek stringed instrument, the body being a soundboard, from which rose 2 curving arms joined above by a cross-bar; the strings, from 3 to to in number, were stretched from this cross-bar to or over a bridge set on the soundboard, and were plucked with a plectrum. -2 . The lyre of military bands consists of loosely suspended steel bars tuned to the scale and struck with a hammer.
Lyric, lyrical. Pertaining to or proper for the lyre, or for accompaniment on (by) the lyre; hence, adapted for singing, or for expression in song; opposed to epic (narrative) and dramatic (scenic, accompanied by action)... Lyric drama, the opera...Lyric opera, one in which the lyric form predominates... Lyric stage, the operatic stage.

## M

M. Stands for It. mano or Fr. main (hand): for Manual (organ); and for Metronome (usually M. M.).

Ma(It., măh). But...Allegro ma non troppo, rapidly, but not too fast.
Madrigal. A short lyric poem; also, a vocal setting of such a poem, in from 3 to 8 parts, contrapuntal, and usually for unaccompanied chorus; there are also madrigals in simple harmony, in dancerhythms, etc. or accompanied by instruments.
Maestà, con (It., kǒhn mǎh-ě-stah').
Maestade, con (It., kǒhn mǎh-ě-stah'děh).
Maestevole (It., mǎh-ě-stã’vǒlı-lěh).
With
Masstevolmente (-stả-vơhl-men'těh).
Maestosamente (-stöh-săh-men'těh).
majesty, with dignity, majestically.

Maestoso (It., măh-ě-stoh'ঞŏh). Majestic, dignified; in a style characterized by lofty breadth.
Maestro (It., mǎh-ěh'strŏh). Master...Maestro di cappella, choirmaster; conductor.
Main (Fr., măn). Hand...Main droite (gauche), right (left) hand; often written $m . d ., m . g$.
Maître (Fr., mä'tr). Master...Maître de chapelle, choirmaster; conductor.
Majestätisch (Ger., măh-yes-tä'tish). Maestoso.
Major. "Greater"; opposed to minor, "lesser." See INTERVAL... Major cadence, one closing on a major triad...M. chord or triad, one having a major Third and perfect Fifth...Major interval, key, mode, scale, see the nouns.
Malinconia, con (It., kǒhn măh-lin-kǒh-nēăh).
Malinconicamente (măh-lin-kŏh-nē-kăh-men'těh). With melancholy expression; dejectedly.
Malinconico (It., măh-lin-kô'nē-kŏh). Melancholy, dejected. (Also Malinconioso, Malinconoso.)
Mancando (It., mǎhn-kăhn'dŏh). Decreasing in loudness, dying away.
Mandola (It., mălın-dô'lăh). A large mandolin.
Man'dolin(e). A small kind of lute, the body shaped like half a pear; with wire strings tuned pairwise, played with a plectrum and stopped on a fingerboard.
Mandolinata (It., măhn-dǒh-lē-nah'tăh). I. A mandolin-piece of quiet character, like a sere-nade.-2. A direction in piano-playing to play with a mandolin-effect.
Mandolino (It., măhn-dŏh-lē'nŏh). A mandolin.
Mandora, Mandore. Same as Mandola.
Maniera (It., mǎh-nē-â'răh). Manner, style, method...Con dolce maniera, in a surave, delicate style.
Mano (It., mah'nŏh). Hand...Mano destra (sini. stra), right (left) hand.
Manual. An organ keyboard; opposed to pedal.
Manua'liter (Lat.) On the manual(s) alone.
Marcando (It., mar-kăhn'dŏh, "marking").
Marcate (It., măr-kah'těh, "marked," "mark! ").
Marcato, -a (It., mar-kăh'tŏh, -tăh, "marked "). With distinctness and emphasis.

Marcatissimo (It., mar-kǎh-tis'sē-mǒh). With very marked emphasis.
March. A composition of strongly marked rhythm, suitable for timing the steps of a body of persons proceeding at a walking pace.-March-form is in 4-4 time, with reprises of 4,8 , or 16 measures, followed by a Trio, and ending with a repetition of the march.
Marche (Fr., marsh).
Marcia (It., mar'chăh).
March...Alla marcia, in march-style.
Marsch (Ger., marsh).
Martellato (It., mar-tel-lah'tǒh). "Hammered "; on the violin, play the notes with a sharp, decided stroke ( $(b)$; on the piano, strike the keys with a heavy, inelastic plunge of the finger, or (in oc-tave-playing) with the arm-staccato.
Marziale (It., mar-tsē-ah'lěh). Martial, warlike.
Masque. A kind of musical drama, popular in the r6th and rith centuries; a spectacular play with vocal and instrumental music. It differed from the opera by the lack of monody.
Mass. In the R. C. Church, the musical service taking place during the consecration of the elements, with 5 divisions: (1) Kyrie, (2) Gloria (including the Gratias agimus, Qui tollis, Quoniam, Cum Sancto Spiritu); (3) Credo (́with the Et incarnatus, Crucifixus, Et resurrexit) ; (4) Sanctus and Benedictus (with the Hosanna) ; (5) Agnus Dei (with the Dona nobis)...High mass, one celebrated at church-festivals, with music and incense... Love mass, one without music.
Mässig (Ger., mä'sĭyh). Measured: moderate... Mässig langsam, moderately slow; mässig ge. schwind, moderately fast.
Master-chord. The dominant chord...Masterfugue, a long and elaborate fugue...Masternote, leading-note...Mastersinger, see MEISTER• SINGER.
Mat'ins. The music sung at morning prayer ; the first of the canonical hours.
Mazurka (Polish, măh-zoor'kăh). A Polish na• tional dance in triple time and moderate tempo, with a variable accent on the third beat.
Me stands for Mi, in Tonic Sol-fa.
Measurable music. Mensurable music.

Measure. I. The notes and rests comprised between 2 bars; the metrical unit in a composition, with regular accentuation, familiarly called a "bar"...Measure-note, a note shown by the time-signature to be an even divisor of a measure; thus, ${ }_{4}^{3}$ shows that each measure has 3 quarter-notes, and the measure-note is then a quarter-note...Measure-rest, see REST.
Mechanism. A literal (and bad) translation of the French mécanisme, which means technical ability or skill, mechanical dexterity or training.
Medesimo (It., měh- dā'zē-mǒh). The same.
Mediant. The 3 d degree of the scale.
Meistersinger (Ger., mi'ster-zing'er; singular and plural). Mastersinger(s): in Germany, the successors of the Troubadours (Minnesanger). but, unlike the latter, chiefly artisans. They existed from the $1_{4}$ th century till 1839 .
Melancolia (It., mā-lăhn-kǒh-lē'ăh) Melancholy.
Mélange (Fr., mā-lahn'zh). A medley, pot-pourri.
Melis'ma (Greek). A melodic ornament or grace: coloratura. - Melismat'ic, ornamented, embel: lished; melismatic song, that in which more than one tone is sung to a syllable; opposed to syllabic song.
Melodeon. The original American organs were called Melodeons, or Melodiums. See ReEd. ORGAN.
Melodia. An organ-stop resembling the Clara. bella: a kind of stopped diapason.
Melodia (It., měh-lŏh-dē'ăh). Melody...Marcata la melodia, the melody (should be) marked.
Melod'ic. r. In the style of a melody; progressing by single tones.-2. Vocal, singable; as a melodic interval.
Melodico (It., měh-loh'dē-kŏh). \Melodious, singMelodioso (měh-lŏh-dē-oh'sǒh). $\}$ ing.
Melodion. A piano in which steel bars pressed against a revolving cylinder took the place of strings; invented by J.C. Dietz, of Emmerich, Germany.
Melodium. A Melodeon.
Mel'odrama. Originally, a musical drama; now ( r ) stage-declamation with a musical accompaniment; (2) a romantic and sensational drama in which music plays a subordinate part.

Melody. 1. The rational progression of single tones: contrasted with Harmony, the rational combination of several tones.-2. The leading part (usually the soprano).-3. An air or tune.
Mel'ograph. Name of various mechanical devices for recording the music played on a pianoforte.
Melos (Greek, mā'lohs, "song "). The name bestowed by Wagner on the style of recitative employed in his later musical dramas. [mo.
Même (Fr., mäm). Same...A la méme, tempo pri-
Men, Meno (It., mā'nŏh). Less: not so...Meno allegro, not so fast.-Meno alone stands for meno mosso, not so fast.
Mensurable notation, so called because its notes were invented in the i2th century on purpose to express exact (measurable) time-values, succeeded Plain Chant, whose notes do not express exact rhythmical values.
Menuet (Fr., mŭ-nü-ā').
Menuett (Ger., mā-noo-et'). $\}$ A minuet.
Messa (It., mes'săh).
Messe (Fr., mess). Mass.
Miesse (Ger., mes'sě).)
Messa di voce (It., mes'săh dē voh'chěh). The attack of a sustained vocal tone fianissimo, with a swell to fortissimo, and slow decrease to pianissimo again:


Mestamente (It., měh-stăh-men'těh). ! Plaintively, Mestizia, con (kơhn měh-stétsē-ăh). I grievingly.
Mesto (It., měh'stǒh). Pensive, sad, melancholy.
Mesuré (Fr., mŭ-zü-ră'), r. Measured, moderate. -2 . In exact time.
Meter, Metre. $\quad$. In music, the symmetrical grouping of musical rhythms.-2. In verse, the division into symmetrical lines. The metre of English hymns is classified, according to the kind of feet used, as iambic. trochaic, or dactylic ; the figures show the number of syllables in each line:

Iambic Metres: (cmmon metre(C.M.), 8686 ; Long metre (L.M.), 8888 ; Short metre (S.M. 6686 . These have regularly 4 lines to each stanza; when doubled to 8 lines they are called Common metre double (C.M.D.), Long metre double (L.M.D.), and Short metre double(S.M D.). Thev may also have 6 lines in each stanza, and are then named Common farticular metre (C.P.M.),

886886 ; Long particular metre (L.P.M.), or Long metre blines, 888888 ; and Short particu. lar metre (S.P.M.), 668668 . Besides the above, there are Sevens and Sixes, $7676 ; 7 \mathrm{ens}$, 10 10 1010 ; Hallelujah metre, 666688 (or 66664444 ), etc.

TROCHAIC METRES: Sixes, 6666 ; Sixes and Fives, 6565 ; Sevens, 7777 ; Eights and Sevens, 8787 , etc.

DaCTYLIC METRES: Elevens, If IIIII; Elevens and Tens, in io in io, etc. These are most of the metres in general use.
Met'ronome. The familiar "time-keeper" of musicstudents; a double pendulum moved by clockwork, and provided with a slider on a graduated scale marking the number of beats the metronome makes per minute. M.M. stands for "Maeizel's Metronome" after the reputed inventor, Maelzel of Vienna (1816).
Mezzo, -a (It., med'zǒh, -zăh). I. Half.-Written alone, as an expression-mark, it refers to either an $f$ or a $\boldsymbol{p}$ just preceding, thus meaning "mezzo forte" or "mezzo piano"...Mezzo forte, half-loud...Mezzo legato, in piano-playing, calls for a light touch with less pressure than in legato. ...Mezzo piano, half-soft (less loud than mezzo forte)... Mezza voce, "with half the power of the voice,"; calls for mezzo forte, both in singing and playing.
Mezzosoprano (It., med'zǒh-sǒh-prah'nŏh). The female voice between soprano and alto, partaking of the quality of both, and usually of small compass ( $a-f^{2}$, or $a-g^{2}$ ), but very full-toned in the medium register. (Engl. Mezzo-soprano.)
Mi. The third Aretinian syllable; name of the note $E$ in France, Italy, etc.
Middle-C. The $C$ in the middle of the piano-keyboard :


Militarmente (It., mē-lē-tar-men'těh). In military (march-) style; alla militare.
Military music. Instruments of percussior and wind-instruments only, admitting the sornet, bugle, saxophones, etc.
Minaccevole (It., mē-năht-chā'vǒh-lěh).
Minaccevolmente (-chā-vǒhl-men'těh).
Minacciando (It., -chăhn'dǒh).
Minacciosamente (-chǒh-săh-men'těh).
Minaccioso (It., -choh'sŏh).
menacing or threatening manner.

Minim. A half-note... Minim-rest, a half-rest.
Minnesänger (Ger., min'ně-zeng'er).
Minnesinger (Ger., min'ně-zing'er). (Either form is both singular and plural.) The German troubadours, or lyric poets and singers of the 12th and $13^{\text {th }}$ centuries.
Minor. Lesser, smaller. See Interval.
Minstrels. In the middle ages, professional musicians who sang or declaimed poems, often of their own composition, to a simple instrumental accompaniment.
Minuet'. An early French dance-form. As an artproduct it is usually a double minuet with contrasted sections of 16 measures each, the first section repeated after the second (the Trio). It is in triple time and slow, stately movement.
Minuetto (It., mē-noo-et'tǒh). Minuet.
Miracle, Miracle-play. See MYstery.
Missa (Latin). The Mass....Missa brevis, short mass....Missa solemnis, high mass.
Misteriosamente(It., mē-stěh-rē-ǒh-săh-men'těh).
Misterioso (It., mē-stěh-rē-oh'sǒh).
Mistero, con (It., kǒhn mē-stâ'rǒh).
In a style suggestive of mystery, or of hidden meaning.
Misura, alla (It., ăhl'lăh mē-zoo'răh). 1 With the Misurato (It., mē-zoo-rah'tǒh). measure ; in exact time.
Mit (Ger., mit). With...Mit Ausdruck, with expression....Mit Begleitung, accompanied ...1it Bewegung, with animation, con moto.: Mit halber Stimme, mezza voce.... Mit innigster Empfindung, with deepest emotion...Mit hrajt, powerfully, con forza.
Mixed Cadence. See Cadence.... Mixed churus, quartet, voices, vocal music combining made and female voices.
Mixture. A compound auxiliary flue-stop with from 3 to 6 ranks of pipes sounding as many harmonics of any note played.
Mobile (It., mô'bë-lěh). Keadily responsive to emotion or impulse.
Mode. 1. Formerly, an octave-scale : that is, a scale beginning on any tone of our major scaie, and running up (or down) an octave.-2. Nuw,
either of the 2 groups of modern scales, major or minor, taken collectively; a piece is in the majormode when written chiefly in major keys; in the munor mode, when written chiefly in minor keys.
Moderato (It., mŏh-děh-rah'tŏh). Moderate; that 1s, at a moderate tempo, or rate of speed... Allegro moderato, moderately fast.
Moderatamente (It., mǒh-děh-răh-tăh-men'těh).
Moderazione, con (kŏhn mŏh-děh-răh-tsē-oh'něh). $\}$ With moderation (of either tempo or emotion).
Moderno, -a (It., mŏh-dâr'nǒh, -năh). Modern... Alla moderna, in modern style.
[other.
Modulate. To pass from one key or mode into an-
Modulation. Passage from one key or mode into another...Chromatic modulation, one effected by use of chromatic intervals... Diatonic mod., one effected by use of diatonic intervals...Enharmonic mod., one effected by using enharmonic changes to alter the significance of tones or intervals... Final mod.. one in which the new key is retained, or still another follows...Passing, Transient, Transitory mod., one in which the original key is speedily regained.
Möglich (Ger., mö'gliyh). Possible...So rasch wie möglich, as fast as possible.
Molto, -a (It., mŏhl'tŏh, -tăh). Very, much... Molto adagio, very slowly...Molto allegro, very fast...Con molta passione, with great passion, very passionately ... Di molto or Molto molto, exceedingly, extremely; as crescendo molto molto. growing very much louder.
Mon'ody. A style of composition in which one part, the melody, predominates over the rest, they serving as a support or accompaniment to it.
Monoph'onous. Capable of producing but one tone at a time.
Monoph'ony. See Monody.
Mon'otone. r. A single unaccompanied and unvaried tone.-2. Recitation (intoning, chanting) on such a tone.
Moralities. A later form of the Miracle-plays.
Morbidezza, con (It., kǒhn mor-bē-det'săh). With tenderness; softly.
Morbidissimo (It., mor-bē-dis'sē-mǒh). Very tenderly, softly.
Morbido (It., môr'bē-dŏh). Soft, tender.

Morceau (Fr., mor-sōh'). A piece, composition... Morceau de genre (zhahn'r), characteristic piece.
Mordant (Fr., mor-dăhn'). I A grace consisting of Mordent (Ger., mor'dent). '
the single rapid alternation of a principal note with an auxili. ary a minor second below:


Inverted mordent, the alternation of the principal note with the higher auxiliary:

played


Morendo (It., mŏh-ren'dǒh). Dying away.
Mormorando (It., mor-mǒh-răhn'dǒh).
Mormorevole (It., -rā'voh-leh). Murmur-
Mormoroso (It., -roh'sǒh).
ing, murmurous; in a very gentle, subdued tone.
Mormorio (It., mor-mŏh-rē'ŏh). Murmur...Come un mormorio, like a murmur.
Mosso (It., môhs'sǒh). "Moved." Standing alone, as a tempo-mark, it is the same as "con moto." It means "rapid" in the phrases meno mosso (less rapid), più mosso (more rapid), and foco mosso (somewhat rapid)... Allegretto poco mosso, a rather lively allegretto, almost allegro... Mosso. agitato, a fast and aritated movement; assai mosso e agitato, very rapid and agitated.
Motet'. A sacred vocal composition in contrapuntal style, and without accompaniment. (Pieces in anthem-style are, however, sometimes called motets.)
Motet (Fr., mǒh-tā').
Motette (Ger., mǒh-tet'tě).
Motif (Fr., mŏh-tēf'). Motive.
Motion. 1. The progression or conduct of a single part or melody; it is conjunct when progressing by steps, disjunct when progressing by skips.2. The movement of one part in relation to that of another ; in contrary or opposite motion one part ascends while the other descends; in obliqiee motion one part retains its tone while the other moves; in parallel motion, both parts move up or down by the same interval; in similar motion

> both move up or down together by dissimilar intervals; in mixed motion, two or more of the above varieties occur at once between several parts.
Motive. 1. A short phrase or figure used in development or imitation.-2. A Leading-motive... Measure-motive, one whose accent coincides with that of the measure.
Moto (It., mô'tǒh). Motion; speed; movement, tempo.-Con moto, with an animated and energetic movement... Moto precedente, at the former tempo... Piu (meno) moto, same as piú (meno) mosso.
Motteggiando (It., mǒht-ted-jăhn'dǒh). In a ban. tering, facetious style.
Mottetto (It., mǒht-tet'tǒh). Motet.
Mouthpiece. That part of a wind-instrument which a player places upon or between his lips.
Mouvement(Fr., moov-măhn'). Movement; tempo.
Movement. 1. Tempo.-2. A principal division or section of a composition.
Movendo il tempo (It., mǒh-ven'dǒh ēl tem'pǒh). Growing faster.
Munter (Ger., mǒŏn'ter). Lively, gay, animated.
Musette (Fr., mü-zet'). 1. A small oboe.-2. A kind of bagpipe; also, a short piece imitating this bagpipe, with a drone-bass.-3. A reed-stop on the organ.
Musica (It., moo'zē-kăh). Music...Dramma per
Musical box, Music-box. The Swiss music-box has a metal cylinder or barrel, studded with pins, and turned by clockwork: in revolving, the pins catch and twang a comb-like row of steel teeth, each tooth producing a tone. [ment).
Muta (It., moo'tăh). "Change!' (crook or instru-
Mutation. 1. Change of voice.-2. Change of position. shifting (violin).
Mutation-stop. In the organ, any stop (except a mixture) whose pipes produce tones neither in unison nor in octaves with the foundation-stops (8-foot stops) ; that is, all tierce- and quint-stops, and their octaves.
Mute. I. A heavy piece of metal fitted to the bridge of a violin, etc., to deaden the sound. The direction for putting on the mutes is "con sordini "; for taking them off, "senza sordini."-2. A
leather-covered pad, pasteboard cone, or wooden cylinder, inserted in the bell of the horn or trumpet to modify the tone.
Mut(h)ig (Ger., moo'tǐyh). Spiritedly, boldly.
Mysteries. Medieval bible-plays, often with vocal and instrumental music. In the form called Moralities, abstract ideas were personified on the stage.

## N

Nach (Ger., năh). After; according to.
Nach Belieben (Ger., năh bě-lē'ben). A piacere.
Nachdrücklich (Ger., nǎh'drï̈k'liyh). I With em. Nachdruck, mit (Ger., mit năh'drǒŏk). ) phasis, strongly marked.
Nachgebend (Ger., năh'gā'bent).
Nachgiebig (Ger., năh'gē'bĭyh). \}Yieldingly,
Nachlassend (Ger., năh'lăh'sent).
slower and slower ; rallentando.
Nachgiebiger (Ger., năh'gē'biyh-er). Still slower.
Nachlässig (Ger., năh'les'sĭyh). Carelessly.
$\left.\begin{array}{l}\text { Nachthorn (Ger., năht'horn). } \\ \text { Nachtschall Ger., năht'shăhl). }\end{array}\right\}$ A covered stop in the organ, having covered pipes of $2-, 4^{-}$, or 8 -foot pitch.
Nach und nach (Ger., năh ǒŏnt năh'). Little by little, gradually.
Naked Fifth (Fourth). An harmonic Fifth (Fourth) without an added Third.
Narrante (It., năr răhn'těh). Narrating ; as if telling a story ; calls for distinct declamation.
Nasard (Fr., năh-zar'). $\}$ The Twelfth (organstop) of $2^{2} / 3$-font pitch (large sizes $102 / 3$ and $51 / 3$, smaller size $11 / 3$ ).
Na 'son flute. An organ-stop having stopped pipes of mild, suave tone.
Natural. 1. The sign $=-2$. A white key on the keyboard... Natural harmonics, those produced on an open string...Natural horn: the French horn without valves....liatural interzal, one found between any two tones of a diatonic majnr scale...Natural kev, $C$ major...Natural pitch, that of any wind-instrument when not
overblown...Natural scale, $C$ major, having neither sharps nor flats... Natural tone, any tone obtained, on a wind-instrument with cupped mouthpiece, without using keys, valves, or the slide.
$\left.\begin{array}{l}\text { Naturale (It., năh-too-rah'lěh). } \\ \text { Naturalmente (-rǎhl-men'těh). }\end{array}\right\}$ In a natural, unaffected style.
Neapolitan Sixth. A chord of the Sixth on the subdominant in minor, with minor Sixth.
Negli (It., nā1'yē). In the.
Negligente (It., něh-glē-jen'těh).
Negligentemente (-jen-těh-men'těh). (In a style
Negligenza, con (kčhn něh-glē-jen'tsǎh). )
expressive of negligence, carelessness.
Nei (nā'ē), nel, nell', nella, nelle, nello (It.). In the.
Nervoso (It., nâr-voh'sǒh). In a forcible, agitated style.
Nettamente (It., net-tǎh-men'těh). In a neat, clear,
Netto, -a (It., net'tǒh, -tăh). $\int$ distinct style.
Neumes. Signs used, in the early middle ages, to represent tones.
[too slow.
Nicht (Ger., niyht). Not...Nicht zu langsam, not
Niente (It., nē-en'těh). Nothing...Quasi niente, barely audible. [Fifth.-2. A Larigot.
Nineteenth. 1. The interval of 2 octaves and a
Ninth. The interval of an octave, plus a major or minor Second.
Nobile (It., nô'bē-lěh).
Nobilità, con (kŏhn nŏh-bē-lē-tah'). \}chaste, lofty
Nobilmente (nǒh-bēl-men'těh). style.
Noch (Ger., nǒh). Still; yet...Noch rascher, still faster.
Nocturne (Fr., nǒhk-türn'). A piece of a dreamily romantic or sentimental character, without fixed form.
[night.
Noc'turns. Services of the Church held during the
No'dal figures., The figures corresponding to the "nodal lines" of a vibrating plate of wood, glass, etc.; rendered visible by strewing fine dry sand on the plate, this sand being tossed by the vibrating portions of the plate to the " nodal lines," which are points of perfect or comparative rest...Nodal point, see NODE.

Node. A point or line in a vibrating body (such as a string, sound-board, trumpet, bell), which remains at rest during the vibration of the other parts of the body.
Non (It., nǒhn). Not. [ments.
Nonet'. A composition for nine voices or instru-
Non'uplet. A group of 9 notes of equal timevalue, executed in the time proper to 6 or 8 of the same kind belonging to the regular rhythm.
Notation. The art of representing musical tones, and their modifications, by means of written characters.
Note. One of the signs used to express the relative time-value of tones... Note against note, counterpoint in equal notes... Open note, one with an open head: $\left(\begin{array}{ll}o & d\end{array}\right)$.
Notturno (It., nǒht-toor'nǒh). A Nocturne.
Novellette (Ger., nǒh-vel-let'tě). An instrumental piece free in form, bold in harmony, romantic in character, of considerable length, and with a variety of contrasting themes.
Nuance (Fr., nü-ahnss'). Shading; change in musical expression, either in the tone-color, tempo. or degree of force.
Number. 1. A sub-division of an opera or ora-torio.-2. A smaller, and more or less complete, portion of a large work, such as a song, aria, interlude, etc. -3 . Any single piece on a program. -4. An Opus-number.
Nun's fiddle. See Tromba Marina.
Nuovo, di (It., dē nǒǒ-ô'vǒh).
Nuovamente (nǒǒ-ǒh-văh-men'těh).
Nut. 1. The ridge over which the strings pass at the end of the fingerboard next the head of a violin, etc.-2. The sliding projection at the lower end of the violin-bow, by means of which the hair is tightened or slackened.-3. The "lower nut" on the violin is the ridge between the tailpiece and tailpin (or button).

## 0

O. A small circle signifies (a) an open string; (b) the harmonic mark; (c) the diminished Fifth.

O (It., ǒh). Or. (Written before either vowels or consonants; od is an unusual form.)
Obbligato (It., ǒhb-blē-gah'tǒh). Required, indis. pensable. An obbligato part is a concerted (and therefore essential) instrumental part; especially when accompanying and vying with a vocal solo.
Obligato (Ger. spelling, ǒh-blē-gah'tŏh). OBBLI. GATO.
Oblique (-blēk') motion. See Motion.
Oboe. [Ger. Oboe (oh-boh'ĕ); It. òboe (oh'bǒh-ěh).] 1. An orchestral instrument with conical wooden tube, ${ }^{\circ}$ to 14 keys, and a double reed; compass 2 octaves and a Seventh, from $b b$ to $a^{3}$. Tone very reedy and penetrating, though mild. Only $z$ kinds are in ordinary use, the treble nboe (just described), and the alt-oboe (coranglais) of lower pitch.-2. In the organ, an 8 -foot reed-stop, with conical pipes surmounted by a bell and cap.
Ocarina (It., ô-kăh-rē'năh). "Goose-pipe "; a bird-shaped wind-instrument of terra cotta, witb finger-holes and a whistle-mouthpiece.
Octave. 1. A series of 8 consecutive diatonic tones. -2 . The interval between the ist and 8 th tones of such a series.-3. In the organ, a stop whose pipes sound tones an octave higher than the keys touched; like the Principal... Concealed, covered, or hidden octaves (or Fifths), parallel octaves (or Fifths) suggested by the progression of 2 parts in similar motion to the interval of an octave (or Fifth)... Rule of the octave, a series of harmonies written over the diatonic scale as a bass...Short octave, the lowest octave of some old organmanuals, in which some keys (and pipes) are omitted.
Octave-coupler. One uniting the 8 -foot tones of one keyboard with those an octave higher on another.
Octave-flute. 1. The piccolo.-2. An organ-stop of 4 -foot pitch.
Octave-scale. See MODE 1.
Octave-stop. See Octave 3.
Octet'. A composition for 8 voices or instruments.
Octuor (Fr., ǒhk-tü-ohr'). An octet.
Oc'tuplet. A group of 8 equal notes having the same time-value as 6 notes of the same kind in the regular rhythm.
Oder (Ger., oh'der). Or; or else.

Off. In organ-music, a direction to push in a stop or coupler... Off the fitch, false in pitch or intonation.
Offertoire (Fr., ǒh-fâr-twah'r).
Offertorio (It., ǒhf-fâr-tô'rē-ǒh). Offertory; in the Offerto'rium (Latin).
R. C. Mass, the verses or anthem following the Credo, and sung by the choir while the priest is placing the consecrated elements on the altar, during which the offerings of the congregation are collected.
Ohne (Ger., oh'ně). Without.
Omniton'ic. Having or producing all tones ; chromatic (instrument).
Once-accented. See Pitch, absolute.
Ondeggiamento (It., ǒhn-ded-jăh-men'tǒh). Undulation; rocking (as by waves).
Ondeggiante (It., ǒhn-ded-jăhn'těh). Undulating, billowy, rocking.
One-lined. See Pitch, Absolute.
Open diapason, harmony, note, order, pipe, etc., see the nouns.
Open pedal. The lond piano-pedal.
Op'era. A form of drama, of Italian origin, in which vocal and instrumental music are essential and predominant. The several acts, usually preceded by instrumental introductions, consist of vocal scenes, recitatives, songs, arias, duets, trios, choruses, etc., accompanied by the orchestra. This is the Grand or Heroic opera: a Comed $y$-opera is a versified comedy set to music; a Comic opera has spoken interludes.
Opéra bouffe (F̌r., ǒh-pā-răh boof'). $\}$ Light comic Opera buffa (It., ôh'pā-răh bǒǒf'făh). opera.
Opéra-comique (Fr., ǒh-pā-răh kǒh-mēk'). Comedy• opera.
Opera seria (It., ôh'pā-răh sā'rē-ăh). Serious (grand, heroic, tragic) opera.
Operetta (It., ǒh-pěh-ret'tǎh).
Opérette (Fr., ǒh-pā-ret'). "little opera":
Opérette (Fr., ǒh-pā-ret').
the poem is in a comic, mock-pathetic, parodistic, or anything but serious vein : music light and lively, often interrupted by dialogue.

Ophicleide (offil-klid). The bass instrument of the key-bugle family; now little used.
Opposite motion. Contrary motion.
Oppure (It., ǒhp-poo'rěh). Or; or else: often writ ten opp.
O'pus (Latin). Work ; often written $O p$., or $o p \ldots$ Opus-number, one number in the series witb which a composer marks his works.
Orato'rio (It., ǒh-răh-tô'rē-ǒh). An extended, more or less dramatic, composition for vocal solos and chorus, with accompaniment by orchestra or organ (or both), sung without stage-play or scenery.
Orchester (Ger., or-kěs'ter). Orchestra.
Orchestra (or'kěs-trăh). A company of musicians performing on the instruments usually employed in opera, oratorio, or symphony; hence, the instruments, taken together.
Orchestral (or-kěs'tral, or or'kěs-tral). Pertaining to, or resembling, the orchestra...Orchestrul piano-plaving, the style of Liszt and his disciples, who try to imitate orchestral effects on the piano.
Orchestra'tion (-kěs-). The art of writing music for performance by an orchestra; the science of combining, in an effective manner, the instruments constituting the orchestra.
Orchestrion (or-kěs'tre-on). The modern orches. trion is a large stationary barrel-organ, generally played by clockwork.
Order. The arrangement of the chord-tones above a given bass, open and close order being the same as open and close harmony.
Organ. The church-organ, or pipe-organ, is a keyboard wind-instrument consisting of few or manysets of pipes played from one or more keyboards; there may be 5 , keyboards for the fingers (manuals), and there is generally if for the feet (pedal, or pedal-keyboard). The pipes, of which there are two main divisions, flue-pipes and reed-pipes, are arranged in sets (registers, or stops), and made to speak by wind admitted from the bellows on pressing the keys.
Organo (It., or'găh-nŏh). Organ...Organo pleno (Lat.), full organ.
Or'gan-point. A tone sustained in one part to har. monies executed in the other parts; usually a bass tone, tonic or dominant (or both).

Organ-tone. The tone of the 8 -foot Open Diapapason on the Great Organ manual is considered as the distinctive "organ-tone." (Also called " Diapason-tone ".)
Or'ganum (Lat.). 1. An organ.-2. The earliest attempts at harmonic or polyphonic music, in which 2 parts progressed in parallel Fifths and Fourths.
Orgel (Ger., ohr'gel). \}Organ.
Orgue (Fr., ohrg).
Cr'nament. A grace, embellishment.
Osservanza, con (It., kǒhn ǒhs-sâr-văhn'tsăh). With care, observing all signs.
Osservato (It., ǒhs-sâr-vah'tǒh). Carefully observed; stile osservato, strict style.
Ossia (It.. ǒhs-sē'ăh). Or: or else; indicates an alternative (or facilitated) reading or fingering of a passage. (Also Oppure, Ovvero.)
Ostinato (It., ǒh-stē-nah'tǒh). Obstinate; basso ostinato, a ground bass; hence, an "ostinato" is the incessant repetition of a theme with a varying contrapuntal accompaniment.
Ottava (It., ǒht-tah'văh). Octave...All' ottava (written gvamen or 8mon "at the octave," an octave higher... Coll' ottava, "with the octave," that is, in octaves...Ottava alta, the higher octave... Ottava bassa (sua bassa), the lower octave, an octave below.
Ottetto (It., ठ̌ht-tet'tǒh). An octet.
Ou (Fr., oo). Or; or else.
$\left.\begin{array}{l}\text { Ouverture (Fr., oo-vâr-tür'). } \\ \text { Ouvertüre (Ger., oo-vâr-tü'rě). . }\end{array}\right\}$ Overture.
Overblow'. With wind-instruments, to force the wind through the tube in such a way as to cause any harmonic to sound.
Overstring'. To arrange the strings of a piano in 2 sets, one lying over and diagonally crossing the other; a piano so strung is called an overstrun. $g^{\prime}$ piano, in contradistinction to zertical.
$O^{\prime}$ vertone. Harmonic tone.
O'verture A musical introduction to an opera, oratorio, etc.-A concert-overture is an independent composition in sonata-form.
Ovvero (It., ǒhv-vả'rǒk。 Or; or else.

## P

P. Stands for Pedal (P. or Ped.) ; piano( $p$ ), pp or $力 p p$, pianissimo: $P$. $F$., pianoforte; $t f$, pianoforte (soft, increasing to loud); $f p$, forte-piano (loud, diminishing to soft instantly), $m p$, mezzopiano (half-soft) ; Pointe (Fr., " toe ").
Padovana (It., păh-dǒh-vah'năh). A Pavane. (Also Padovane, Paduana, Paduane, etc.)
Paired notes. Two parallel series of notes played, on the piano, with one hand.
Pandean (pan'de-an) pipes, Pan's-pipes. A set of graduated reeds or tubes arranged in a row and blown by the mouth; a very ancient instrument.
Parallel intervals are formed by the simultaneous progression of two parts in the same direction and at exactly the same interval.
Parallel key, motion. See Key, Motion.
Pa'raphrase. A transcription or rearrangement of a vocal or instrumental piece for some other instrument or instruments, with variations.
Parlando (It., par-lăhn'dǒh). \}"Speaking;" sing.
Parlante (It., par-lăhn'těh).
ing with clear and marked enunciation. - In piano-playing, parlante calls for a clear, crisp non legato.
Parlato (It., par-lah'tǒh). Spoken.
Part. r. The series of tones written for and executed by a voice or instrument, either as a solo or together with other voices or instruments. 2. A division of a homophonic movement devoted to the exposition of one melody, or musical idea; like the two-part and three-part song-forms.
Parte (It., par'těh). Part...Colla parte, a direction to accompanists to follow yieldingly and discreetly the solo part or voice.
Partial stop. A half-stop.
Partial tone. An harmonic tone.
Partita (It., par-tētăh). A suite.
Partition. A score.
Part-music. Concerted or harmonized vocal music.
Part-singing. The singing of part-music, usually without instrumental accompaniment.
Part-song. A composition for at least 3 voices in harmony-without accompaniment, and for equal
or mixed voices. It is properly a melody with choral harmony, with any reasonable number of voices to each part.
Paspy. A passepied.
Passacaglia, -glio (It., păhs-săh-cahl'yăh, -yǒh). An old Italian dance in triple time and stately movement, written on a ground bass of 4 measures.
Passage. 1. A portion or section of a piece, usually short.-2. A rapid repeated figure, either ascending or descending. A scale-passage is generally called a run.
Passamezzo (It., păhs-săh-měd'zǒh). An old Italian dance in duple time, like the Pavane, but faster.
Passecaille (Fr., păhs-cah'ē). Passacaglia.
Passepied (Fr., păhs-p'yā'). A Paspy; an old French dance in $3-8$ or $6-8$ time, with 3 or 4 reprises; like the minuet in movement, but quicker.
Passing-notes or-tones. Notes or tones foreign to the chords which they accompany, and passing by a step from one chord to another. They differ from suspensions in not being prepared, and in entering (usually) on an unaccented beat.
Passion, Passion-music. A musical setting of a text descriptive of Christ's sufferings and death (passion).
Passionatamente (It., păhs-sē-ǒh-năh-tăh-men'-
Passionato, -a (It., păhs-sē-ǒh-nah'tǒh, -tăh).
Passione, con (It., kǒhn păhs-sē-oh'něh).
Passionately, in an impassioned style, fervently.
Pasticcio (It., pǎhs-tit'chǒh). \}A musical medley
Pastiche (Fr., păhs-tẽsh').
of extracts from different works, pieced together and provided with new words so as to form a "new " composition.
Pas'toral. 1. A scenic cantata representing pastoral life; a pastoral opera.-2. An instrumental piece imitating in style and instrumentation rural and idyllic scenes.
Pastorale (It., păhs-tǒh-rah'lěh). 乌A Pastoral.
$\left.\begin{array}{l}\text { Pastorale (Fr., pǎhs-tǒh-rǎhl'). }\end{array}\right\}$ A
Pateticamente (1t., pǎh-těh-tē-kǎh-men'těh). Pathetically.
Patetico, -ca (It., paxh-tãtē-kŏh, -kah). Pathetic.

Patimento (It., păh-tē-men'tǒh). Suffering, grief; con espressione di patimento, with mournful or plaintive expression.
Paura (It., păh-oo'răh). Fear, dismay.
Pauroso (It., păh-ǒǒ-roh'sǒh). Fearful, timid.
Pausa (It., pah'ǒŏ-zăh). A rest ; a pause... Pausa lunga, long pause; pausa generale, pause for all performers.
Pause. r. A full stop.-2. A rest.-3. A hold (ゥ).
Pavana (It., păh-vah'năh). \} A stately dance of
Pav'an(e). Italian or Spanish origin, in slow tempo and alla breve time.
Paventato (It., păh-ven-tah'tŏh). \} Fearfully,
Paventoso (It., pǎh-ventoh'sǒh). $\}$ timidly.
Pearly. A style of piano-touch producing a clear, round, smooth effect of tone, especially in scalepassages.
Ped. Stands for Pedal; signifies that the right (loud) piano-pedal is to be pressed; or (in organmusic) that notes so marked are to be played on the pedals.
Ped'al. 1. A foot-key on the organ or pedal-piano. -2. A foot-lever; as the piano-pedals, or the organ swell-pedal.-3. A treadle, like those used for blowing the reed-organ.-4. A stop-knob or lever worked by the foot (organ).-5. A contraction for PEDAL-POINT.
Pedale doppio (It., pěh-đah'lěh dô'pē-ǒh). Pedalpart in octaves.
Pedale ogni battuta (It., pěh-dah'lĕh ǒhn'yē băht. too'tăh). "Take pedal with each measure."
Ped'alier (-lēr). A set of pedals, either (r) so ad. justed as to play the low octaves of the piano, after the manner of organ-pedals, or (2) provided with separate strings and action, to be placed underneath the piano.
Pedal-note. See Pedal-tone.
Pedal-organ. The set of stops controlled by the organ-pedals.
Pedal-piano. A pianoforte provided with a pedalier.
Pedal-point. An organ-point.
Pedal-tone. A sustained or continuously repeated tone.

Pedanteria, con (It., kǒhn pěh-dăhn-těh-rē'ǎh). \} Pedantisch (Ger., pěh-dăhn'tish).

Pedantically ; in an even, unemotional style.
Pel (It., pel). For the ; as pel mandolino, for the mandolin.
Pensiero (It., pen-sē-â'roh). A thought... Pensiero. del(la)-, Souvenir of 一, Recollections of 一.
Pensieroso (It., pen-sē - ěh-roh'sǒh). ${ }^{1}$ Pensive, Pensoso (It., pen-soh'sǒh). thoughtful.
Pentaton'ic scale. A 5 -tone scale, which avoids semitonic steps by skipping the $4^{\text {th }}$ and $7^{\text {th }}$ degrees in major, and the 2 d and 6 th in minor.
Per (It., pěr). For, by, from, in, through... Per l'organo, for the organ; Per il flauto solo, for solo flute.
Percussion. r. The striking or sounding of a dis-sonance.-2. The striking of one body against another... Instruments of percussion are the drums, the tambourine, cymbals, bells, triangle, etc., and the dulcimer and pianoforte.
Percussion-stop. A reed-organ stop, which strikes the reed a smart blow when sounding it, to render its vibration prompter and stronger.
Percussive. An instrument of percussion.
Perdendosi (It., pâr-den'dǒh-sē). Dying away ; morendo or diminuendo, together (in modern nusic) with a slight rallentando.
Perduna. Bourdon (organ-stop).
Perfect intervals are the standard octave, Fifth, and Fourth.
Perigordino (It., pěh-rē-gor-dénǒh). \} An old Flem. Périgourdine (Fr., pā-rē-goor-dēn'). S ish dance in 6-8 time.
Period. A complete musical thought of $8(12)$ or 16 measures, ending with a cadence.
Perlé (Fr., pâr-lā').
Perlend (Ger., pâr'lent). $\int^{\text {Pearly. }}$
Pesante (It., pěh-sǎhn'těh). Heavy, pondezous; firm, vigorous.
Peu à peu (Fr., pö ăh pö'). Little by lictle... Un Pezzi (It., pet'sē). Pieces...Pezzi concertati, concerted pieces... Pezzi staccuti, any detached numbers taken from an opera, etc.

Pezzo (It., pet'sorh). A piece; a number (of an opera, etc.).
[tion.
Phantasie (Ger., făhn-tăh-zē'). Fancy, imagina-
Phantasiestück (Ger., făhn-tăh-ze'shtïk). A fantasia; in modern music, a short piece of a romantic and intensely subjective cast, with no set form.
Phrase. Half of an 8-measure period.-Also, any short figure or passage complete in itself and unbroken in continuty.
[of a phrase.
Phrase-mark. A curved line connecting the notes
Phrasing. r. The bringing-out into proper relef of the phrases (whether motives, figures, subjects or passages). -2 . The signs of notation devised to further the above end.
Piacere, a (It., ǎh p'yǎh-chā'rěh). "At pleasure"; means that the expression of the passage is left to the performer's discretion.
Piacevole (It., p'yăh-chā'vǒh-1ĕh). Pleasant, agreeable; calls for a smooth, suave delivery, free from strong accents.
Piacevolezza, con (It., kŏhn p'yăh-chā-vǒh-let'săh). Piacevole.
[Piacevole.
Piacevolmente (It., p'yăh-chā - vǒhl-men'těh).
Piacimento (It., p'yăh-chē-men'tŏh). Piacere.
Piangendo (It., p'yăhn-jen'dŏh).
Piangente (It., p'yăhn-jen'těh).
Piangevole (It., -jā'vǒh-lěh).
Piangevolmente ( - jā-vŏhl-men'těh). tearfully "; in a mournful, plaintive style.
Pianino (It., pē-ăh-nē'nŏh). An upright pianoforte.
Piano (It., pē-ah'nǒh). Soft, softly (sign p)... Piano pedal, the soft or left pedal of the pianoforte.
Piano. Familiar abbreviation of Pianoforte.
Pianoforte (It., pē-ăh-nŏh-fôr'tĕh; Engl. pĭ-ăn'ohfort). A keyboard stringed instrument of percussion, the tones being produced by hammers striking the strings. The principal parts are the Frame, the Soundboard, the String's, the Action, and the Pedals. The hammer-action was first practically developed by Bartolommeo Cristofori of Padua in 171 .
Piatti (It., p'yăht'tē). Cymbals.
Pibroch (pē'brǒh). Variations for the bagpipe.

Piccanteria, con (It., kǒhn pik-kăhn-těh-rḗăh). With piquant, sprightly expression.
Picchettato (It., pik-ket-tah'tǒh).
Picchiettato (It., pik-kē-et-tah'tǒh).
Detached, staccato. See PIQUÉ.
Piccolo (It., pik'kŏh-lŏh, "little"). The octaveflute, a small flute pitched an octave higher than the orchestral flute. (The Italians call it Flauto piccolo, or Ottavino.)
Pick. To pluck or twang the strings of a guitar, mandolin, etc.-Also (noun), a plectrum.
Piece. x. A musical composition.-2. An instrument, taken as a member of an orchestra or band.
Pièce (Fr., p'yess). A piece... Suite de pièces, a set of pieces.
Pieno (It., p'yấnǒh). 1. Full.-2. A mixture-stop.
Pietosamente (It., pë-ěh-tǒh-sǎh-men'těh). \} "Piti-
Pietoso (It., pē-ěh-toh'sǒh).
ful(ly), moving(ly)" ; demands a sympathetic and expressive delivery.
Piffero (It., pif'fĕh-rǒh). 1. A fife; also, a primi. tive kind of oboe or shawm.-2. Same as BIFARA.
Pincé (Fr., păn-sā'). 1. Plucked; as the strings of the harp-2. Pizzicato (in violin-playing).
Pipe. 1. A rude flageolet or oboe.-2. An organpipe; in Flue-pipes the tone is produced by the vibration of a column of air within a tube or body; they are open or covered (stopped, plugged), a stopped pipe yielding a tone an octave lower than an open pipe of like length.-In Reed-fipes the tone is produced by a reed.
Piqué (Fr., pē-kā'). In violin-playing, the mezzostaccato called for by a slur with staccato dots; notes so marked to be played in one bow (picchi. ettato).
Piston. See Valve.
Pitch. The position of a tone in the musical scale. Pitch is relative, or absolute. The relatiz'e pitch of a tone is its position (higher or lower) as compared with some other tone. (See InTERVAL.) Its absolute pitch is its fixed position in the entire range of musical tones.

To indicate absolute pitch, the musical scale is divided into a fixed series of octaves, named and lettered as on p. v, "Elements of Notation."

The number of vibrations made by a tone. establishes its absolute pitch; the standard french
pitch (also called International, or low, pitch) gives the tone $a^{1}$
 435 double vibra-
tions per second. The so-called Concert-pitch, or high pitch, much in vogue formerly in consic operas, was sometimes a tone (or even more) higher than French pitch.
Pitch-pipe. A small wooden or metal reed-pipe which sounds one or more tones of fixed pitch, to give the tone for tuning an instrument, or for a choir.
Più (It., pew). More.-When tiü stands alone, as a tempo-mark, mosso is implied; as an expressionmark, it refers to the next-preceding $f$ or $p \ldots$ Più mosso, più moto, faster... Plù mosso ancora, still faster... Con un poco più di moto, with a little more movement (that is, somewhat faster).
Pizzicato (It., pit-sē-kah'tŏh). "Pinched "; plucked with the finger; a direction, in music for bowinstruments, to play the notes by plucking the strings. (Abbrev. pizz.)
Placidamente (It., plăh-chē-dăh-men'těh). \}PlacidPlacidezza, con (kŏhn plăh-chē-det'săh). ly, tranquilly.
Placido (It., plah'chē-dǒh). Placid, smooth.
Placito (It.). See A bene placito.
Plagal cadence. See Cadence.
Plagal mode. See Authentic mode.
Plain Chant, Plain Song. The unisonous vocal music of the Christian Church, probably dating from the first centuries of the Christian era, the style being still obligatory in the R. C. ritual.
Plectrum (Latin). A pick; a small piece of ivory, tortoise-shell, or metal, held between the forefinger and thumb, or fitted to the thumb by a ring, and used to pluck or twang the strings of the mandolin, zither, etc.
Plein (Fr., plăn). Full.
Plein-jeu (Fr., plăn-zhö'). 1. A stop or combination of stops bringing out the full power of the organ, harmonium, etc.-2. Same as FOURNITURE.
Pluperfect. Augmented (of intervals).
Plus (Fr., plü). More.

Po' (It., pô; contraction of foco). Little...Con u!" $p 0^{\prime} d^{\prime}$ espansione, with a certain display of emotion... Alzando un po' la voce, raising the voice a littie... Ritenendo un $p o^{\circ}$, becoming a trifle slower.
Poco (It.. pốkŏh). Little...A poco a poco, little by little... Poco allegro, rather fast...Poco largo, rather slow... Poco meno; when standing alone as a tempo-mark, mosso is implied; i. e., poco meno musso, a little less fast (a little slower)... Poco piu, standing alone. aiso implies mosso ("a little faster")... Poco pili lento della prima volta, somewhat slower than the first time.
Poi (It., pô'ē). Then, thereafter.
Pointe (Fr., pwăn't). x. Point or head of a bow.2. 'Joe (abbrev. p.).

Polacca (It., pǒh-iăhk'kăh). A Polonaise...Alla polacca, in the style of a Polonaise.
Polca (It., pôl'kălı). Polka.
Polka (pōl’kăh; Bohemian pulka). A lively round dance in 2-4 time, originating about 1830 as a peasant-dance in Bohemia.
Polka-mazurka. A form of mazurka accommodated to the steps of the polka.
Polonaise (Fr., pǒh-lǒh-näz'). A dance of Polish origin, in 3-4 time and moderate tempo; formerly in animated processionalstyle, but now merely a slow promenade opening a ball. Rhythm:

last measure


Polonese (It., pǒh-lŏh-nā'zěh). Same as Polacca.
Polymorphous counterpoint. Counterpoint permitting of great variation of the theme.
Polyphon'ic. 1. Consisting of 2 or more independently treated parts; contrapuntal: concerted.2. Capable of producing 2 or more tones simultaneously, like the piano, harp or organ.
Polyph'ony. The combination in harmonious progression of 2 or more independent parts ; the independent treatment of the parts; counterpoint, in the widest sense; concerted music.
Pompa, con (It., kőhn pơhm'påh).
Pomposamente (pǒhm-pǒh-sǎh-men'těh).\} Pom-
Pomposo (It., pǒhm-poh'š̌h). pously, loftily ; in a majestic, dignified style.

Ponderoso (It., pŏhn-děh-roh'sǒh). Ponderous; in a vigorous, impressive style.
Ponticello (It., pŏhn - tē - chel'lŏh). Bridge.-Sul ponticello, near the bridge.
Portamento (It., por-tăh-men'tǒh). A smooth gliding from one tone to another; differing from the legato in its more deliberate execution, and in the actual (though very rapid and slurring) sounding of the intermediate tones.
Portando (It., por-tăhn'dǒh). "Carrying"; i. e., the portamento effect... Portando la voce, vocal portamento.
Portate la voce (It., por-tah'těh lăh voh'chěh). "Carry the voice," that is, sing portamento.
Portunal flute. A flute-stop on the organ, with open (seldom stopped) wooden pipes wider at top than at the mouth.
Posato (It., pǒh-sah'tơh). Sedate, dignified.
Posaune (Ger., pŏh-zow'ně). Trombone. Also, a reed-stop in the organ, of 8 -foot pitch (manuals) or 16 -foot pitch (pedal).
Position. r. The place of the left hand on the fingerboard of the violin, etc. In the rst position, the forefinger stops the tone (or semitone) above the open string ; by shifting up, so that the rst finger takes the place previously occupied by the 2 d , the 2 d position is reached; and so on. In the half-position the $2 \mathrm{~d}, 3 \mathrm{~d}$ and 4 th fingers occupy the places taken, in the ist position, by the ist, 2 d and 3 d fingers. -2 . The arrangement of notes in a chord, with reference to the lowest part; in the ist, or fundamental position, the lowest part takes the root ; in the 2 d , it takes the third; etc.-3. Close (open) position, see HarMONY, close and open.
Possibile (It., pŏhs-sē’bē-lěh). Possible; pianissimo possibile, as soft as possible; il piu presto possibile, as rapid as possible. [on post-coaches.
Post'-horn. A horn without valves or keys, used
Post'lude. A closing voluntary on the organ.
Posto, di (It.). See Slancio.
Pot-pourri (Fr., pǒh-pǒǒ-rē'). A musical medley, all kinds of tunes. or parts of tunes, being connected in an arbitrary manner.
Poussé (Fr., pǒŏs-sā'). Up-bow.
Prächtig (Ger., prěyh'tíyh). Grandly, majestic:

Prælu'dium (Latin). Prelude.
Precedente (It., prěh-chěh-den'těh). Preceding. ...Moto precedente, in the preceding tempo.
Precen'tor. A director and manager of the choir, and of the musical services in general.
Precipitando (It., prěh-chē-pē-tăhn'döh).
Precipitatamente ( - tăh-tăh-men'těh).
Precipitato (It., -tah'tǒh).
Precipitoso. (It., -toh'sǒh).
Precisione, con (It., prěh-chē-zē-oh'něh). $\{$ With
Preciso (It., prěh-chē'zǒh).
Preciso (It., prěh-chē'zǒh). precision.
[or drama.
Prel'ude. A musical introduction to a composition
Preludio (It., prěh-loo'dē-ŏn). Prelude.
Preparation. The preparation of a dissonance consists in the presence, in the preceding chord and same part, of the tone forming the dissonance.
Pressando (It., pres-sǎhn'dǒh). ! Pressing on, ac•
Pressante (It., pres-săhn'tĕh). \& celerating.
Pressez (Fr., pres-sā'). Acce!erate ; go faster.
Prestamente (It., prěh-stǎh-men'těh). Rapidly.
Prestant (Fr., pres-tăhn'). An open flue-stop, usually of 4 -foot pitch; equivalent to English Principal.
Prestezza, con (It., kǒhn prěh-stet'săh). With rapidity.
Prestissimamente (It., prěh-stis-sē-mǎh-men'těh). \}
Prestissimo (It., prěh-stis'sē-mǒh). Very rapidly.
Presto (It., prâ'stǒh). Fast, rapid; faster than allegro...Presto assai, very, extremely rapid.... Presto farlante, "speaking rapidly (volubly)"; a direction in recitatives, etc.
Prima. See Primo.
Pri'mary accent. The down-beat, or thesis; the accent beginning the measure, directly following the bar.
Pri'mary triad. One of the 3 fundamental triads of a key (those on the 1st, $5^{\text {th }}$ and $4^{\text {th }}$ degrees).
Prime. The first note of a scale.

Primo, -a (It., prē'mŏh,-măh). First... Prima buffa, leading lady in comic opera... Prima donna, leading lady in opera... Prima vista, at first sight. ... Prima volta, the first time (written Ima volta, or simply $I$, or 1 ); indicates that the measure or measures under its bracket are to be played the first time, before the repeat; whereas, on repeating, those marked Seconda volta (or IIda volta, or II, or 2) are to be performed instead.
Primo (It.). A first or leading part, as in a duct.
Principal. In the organ, a stop of open metal fluepipes of 4 -foot pitch on the manuals and 8 -foot pitch on the pedal. (See Prinzipal.)
Principal chords. The basic chords of a key-the triads on the tonic, dominant, and subdominant, with the dominant seventh-chord.
Principal-work. See STOP (noun) 2.
Principio (It., prin-chē'pē-ŏh). Beginning, first time. ...In principio, at the beginning... Piu marcato del principio, more marked than the first time.
Prinzipal (Ger., prin-tsē-pahl'). Open Diapason.
Processional. A hymn sung in church during the entrance of choir and clergy.
Program-music. A class of instrumental compositions intended to represent distinct moods or phases of emotion, or to depict actual scenes or events; sometimes called "descriptive music."
Progress. To advance or move on : in melody, from one tone to another; in harmony, from one chord to another.
Progression. The advance from one tone to another, or from one chord to another; the former is melodic, the latter harmonic, progression.
Progressive composition. In song-writing, the setting each strophe to different music, following the changing mood more closely than in the ballad or folk-song, where melody and harmony are generally the same for each verse.
Progressive stop. A compound organ-stop in which the number of ranks increases as the pitch rises.
Prontamente (It., prŏhn-tăh-men'těh). \} Promptly. Pronto (It., prŏhn'tŏh). \}swiftly.
Pronunziato (It., prŏh-nǒŏn-tsē - ah'tǒh). Pronounced, marked; ben pronunziato, well, clearly enunciated.

Psaltery (sôl'ter-í). An ancient instrument in use to the 17th century; known to the Hebrews as the Kinnor, to the Germans as the Rotta; a kind of harp-zither, with a varying number of strings plucked by the fingers or with a plectrum.
Pul'satile (-til) instruments. Instruments of per. cussion.
Pulse. A beat or accent.
Punta. (It., pŏŏn'tăh). Point (of the bow)... Colla punta dell arco, at the point of the bow.
Pyramid'on. An organ-stop having short covered pipes more than 4 times as wide at top as at mouth, and of $16^{\prime}$ or $32^{\prime}$ tone.

## Q

Quadrille (kwǒ-dril'). A square dance consisting of 5 (or 6) figures named le Pantalon, l'Eté, la Poule, la Pastourelle (la Trenise), and la Finale. The time alternates between $3^{-8}(6-8)$ and 2-4.
Quadruple counterpoint. See COUNTERPOINT.
Quadruple rhythm or time. That characterized by 4 beats to the measure.
Quad'ruplet. A group of 4 equal notes, to be exe• cuted in the time of 3 or 6 of the same kind in the regular rhythm; written :


Quality of tone. That characteristic peculiarity of any vocal or instrumental tone which distinguishes it from the tone of any other class of voices or instruments. Also called Tone-color, Timbre.
Quart. The interval of a Fourth.
Quarter-note. A crotchet ( ${ }^{\prime}$ ).
Quarter-rest. A rest equal in time-value to a quarter-note ( $\mathfrak{L}$, or $\uparrow$ ).
Quartet(te). 1. A concerted instrumental compo. sition for + performers, in symphonic form. 2. A composition, movement, or number, either vocal or instrumental, in 4 parts.
Quartole.
Quartuplet. $\}$ A quadruplet.
Quasi (It., kwah'zē). As if; as it were; nearly; approaching... Andante quasiallegretto, andante approaching allegretto.

Quatre (Fr., kǎh'tr). $\}$ Four.
Quattro (It., kwăht'trŏh). .
Quatuor (Fr., kwăh-tü-or'). A quartet, vocal or
Quaver. An eighth-note.
Quindecima (It., kwin-dā'chē-mǎh). A Fifteenth (either the interval or the organ-stop)... Alla quindecima (written simply 15 ma ), two octaves highe: (or lower).
Quint. r. The interval of a Fifth.-2. A $5^{1 / 3}$-foot organ-stop, sounding a fifth higher than the normal 8 -foot pitch.-3. The $E$-string of the violin.
Quintade'na. An organ-stop of small. stopped metal pipes, in whose tone the Twelfth (2d harmonic) is prominent.
Quintatön (Ger., kvin-tăh-tön'). In the organ, a covered flue-stop of $8-$, 16 -, or 32 -foot pitch.
Quintet(te). 1. A concerted instrumental composition for five performers, in symphonic form.2. A composition, movement, or number, vocal or instrumental, in five parts.
Quintole. A quintuplet.
Quintuor (Fr., kăn-tü-or'). A quintet. [ure.
Quintuple rhythm, time. Has 5 beats to the meas-
Quintuplet. A group of 5 equal notes to be executed in the time of 4 of the same kind in the regular rhythm; written:
Quitter (Fr., kē-iā'). To quit, leave...Sansquitter la corde, without quitting the string. [concert.
Quodlibet. A musical medley; pot-pourri; Dutch

## R

R. Stands for right (Ger. rechte) ; r.h., right hand (rechte Hand). In French organ-music R stands for clavier de récit (swell manual).
Rabbia, con (It., kǒhn răhb'bē-ăh). With passion, frenzy; furiously.
Raccoglimento, con (It., kǒhn răhk-kŏhl-yē-men'tŏh). Collectedly, coolly; meditatively.
Raccontando (It., răhk-kǒhn-tăhn'dǒh). Narrating; as if telling a story.
Raddolcendo (It., răhd-dǒhl-chen'dǒh). \} Growing
Raddolcente (It., răhd-dŏhl-chen'těh). calmer and gentler.

Raddolcito(It., răhd-dǒhl-chē'tǒh), Gentler, calmer. Radiating pedals. A pedal-keyboard with the pedals set in fan-shaped arrangement, spreading out to the rear, and concave (somewhat higher at the sides).
Radical bass. Fundamental bass, root of a chord. Radical cadence. See Cadence.
Rallentamento (It., răhl-len-tăh-men'tǒh). A slackening in tempo.
[slower and slower.
Rallentando (It., raxhl-len-tăhn'dơh). Growing
Rallentare (It., raxhl-len-tah'rěh). To grow slower: senza rallentare, without slackening the pace.
Rallentate (It., răhl-len-tah'těh). Go slower.
Rallentato (It., răhl-len-tah'tǒh). At a slower pace.
Rank. A row of organ-pipes. A mixture-stop is said to have 2,3 , or more ranks, according to the number of pipes sounded by each digital (key).
Rant. An old country-dance, or a reel.
Ranz des vaches (Fr., răhns dā văh'sh). One of the airs sung, or played on the alpine horn, in the Swiss Alps as a call to the cattle.
Rapidamente (It., răh-pē-dăh-men'těh).) With
Rapidità, con (It., kǒhn răh-pē-dē-tah'). \} rapidity,
Rapido (It., răh'pē-dǒh).
Rasch (Ger., răhsh). Fast, rapid, swift...Noch rascher, still faster...So rasch wie möglich, as fast as possible.
Rattenendo (It.). ! See Ritenendo, Ritenuto.
Rattenuto (It.).
Rauschquinte (Ger., rowsh'kvin'tě). A mixturestop of 2 ranks. (Also Ruuschfiöte, -ffeife, -quarte. -wierk.)
[celerating the tempo.
Ravvivando il tempo (It., răhv-vē-văhn'dǒh). Ac•
Ray stands for Re, in Tonic Sol-fa.
$\left.\begin{array}{l}\operatorname{Re}(\operatorname{It} ., \text { râ). } \\ \operatorname{Re}\left(\mathrm{Fr} ., \mathbf{r a ̄}^{2}\right)\end{array}\right\}$ Second of the Aretinian sy"llables, and the name of the note $D$ in France, Italy, etc.
Re'bec. A medieval violin, shaped like a half. pear, with 3 gut strings.
Recessional. Ahymn sung in church during the departure of choir and clergy after a service.
Recht (Ger., rěyht). Right; rechte /land, right hand.

Reci'tal. A concert at which either (a) all the pieces are executed by one performer, or (b) all pieces performed are by one composer.
Recitando (It., rěh-chē-tăhn'dǒh). In declamatory
Recitante (It., rěh-chē-tăhn'těh). $\}$ style.
Recitative (rěs'ï-ta-tēv'). Declamatory singing, free in tempo and rhythm.
Récitatif (Fr., rā-sē-tăh-tēf').
Recitativ (Ger., rā-tsē-tăh-tēf'). \}Recitative.
Recitativo (It., rěh-chē-tă̌ı-tē'vǒh).
Recitativo. In piano-playing, calls for a crisp delivery of the melody, free in tempo and rhythm.
Reciting-note. The tone on which most of each verse in a chant (psalm or canticle) is continuously recited; the dominant.
Redoubled interval. A compound interval.
Red'owa. A Bohemian dance, like the Mazurka, though less strongly accented, in $3^{-4}$ time and lively tempo.
Reduce. In organ-music, a direction to decrease the volume of tone by retiring the louder stops.
Reduction. Rearrangement of a composition for a smaller number of instruments, while preserving its form as far as possible.
Redundant. Augmented.
Reed. A thin strip of cane, wood, or metal, so adjusted before an aperture as nearly to close it, fixed at one end, and set by an air-current in vibration, which it communicates either to an enclosed column of air (organ-pipe, oboe), or directly to the free atmosphere, thus producing a musical tone. A firee reed vibrates within the, aperture without striking the edges; a Beating reed strikes on the edges. A Double reed is two beating reeds which strike against each other.
Reed-instrument. One whose tone is produced by the vibration of a reed in its mouthpiece.
Reed-organ. A keyboard instrument whose tones are produced by free reeds; (a) the Harmonium (invented 1843 by A. Debain of Paris), the bellows forcing compressed air outward through the reeds; (b) the American organ, in which a suctionbellows draws the air in through them. Either style has a variety of stops of different quality.
Reed-pipe. See PiPE.

Reed-work. See Stop (noun) 2.
Reel. A lively dance of Scotland and Ireland, usually in ${ }^{-4}$ (sometimes $6-4$ ) time, with reprises of 8 measures; danced by 2 couples.
Refrain. A Burden r.
Register. r. A set of pipes or reeds controlled by one draw-stop; a stop (organ-stop).-2. A portion of the vocal compass: as high or low register ; chest- or head-register.-3. A portion, in the range of certain instruments, differing in quality from the other portions.
Registration. i. The art of effectively employing and combining the various stops of the organ.2. The combinations of stops employed for any given composition.
Relation(ship). The degree of affinity between keys, chords, and tones.
Relative key. A minor key is relative to that major key, the tonic of which lies a minor Third above its own; a major key is relative to that minor key, the tonic of which lies a minor Third below its own.
$\left.\begin{array}{l}\text { Religiosamente (It., rěh-lē-jǒh-sǎh-men'těh). } \\ \text { Religioso (It., rěh-lē-joh'sǒh). }\end{array}\right\}$ In a devotional style.
Remote key. An unrelated key.
Repeat. x. The sign: 三fin or or an
a signifying that the music between the doubledotted bars is to be repeated; $b$ and $c$, that the preceding and also the tollowing division is to be repeated.-2. A section or division of music which is repeated.
Repercussion, r. Repetition of a tone or chord.2. In a fugue, the regular reëntrance of subject and answer after the episodes immediately following the exposition.
Repetizione (It., rěh-pěh-tē-tsē-oh'něli). See RIPEtizione.
Replica (It., râ'plē-kălı). A repeat or reprise... Da capo senza replica, play from beginning without observing the repeats.
Reprise (Fr., rŭ-prēz'). r. A Repeat 2.-2. The revival of a work.-3. Break 3.-4. Repercussion
2.-5. Reëntrance of a part or theme after a rest or pause.
Re'quiem. The first word in the Mass for the dead; hence, the title of the musical setting of that Mass. Its divisions are ( r ) Requiem, Kyrie, (2) Dies iræ, Requiem, (3) Domine Jesu Christe, (4) Sanctus, Benedictus,(5)Agnus Dei, Luxæterna.

Resolution. The progression of a dissonance, whether a simple interval or a chord, to a consonance. Direct resolution is immediate progression from the dissonance to the consonance; Indirect (or delaycd, deferred, retarded) resolution passes through some intermediate dissonance or dissonances before reaching the final restful consonance.
Res'onance-box (rĕz'-). A hollow resonant body like that of the violin or zither.
Response. r. Responsory.-2. Answer.-3. The musical reply, by the choir or congregation, to what is said or sung by the priest or officiant.
Responsory. 1. That psalm, or part of one, sung between the missal lessons,-2. The Gradual.3. A Respond ; that is, a part of a psalm (formerly an entire psalm) sung between the lessons at the canonical hours.
Rest. A pause or interval of silence between two tones; hence, the sign indicating such a pause. (See Elem. of Notation.)
Restez (Fr., res-tā'). "Stay there!" In music for bow-instruments this direction means (a) "Play on the same string," or (b) "Remain in the same position (shift)."
Retardation. I. A holding-back, decreasing in speed.-2. A suspension resolving upward.
Retarded progression. A suspension resolving upward.
Retarded resolution. See Resolution.
 $y \bar{e})$, or military signal for rising.
Reverse' motion. Contrary motion.
Reversion. Retrograde imitation.
Rhapsodie (Fr., răhp-sǒh-dé'). A Rhapsody; gen• erally an instrumental fantasia on folk-songs or on motives taken from primitive national musia

Rhythm. The measured movement of similar tone-groups ; that is, the effect produced by the systematic grouping of tones with reference to regularity both in their accentuation and in their succession as equal or unequal in time-value. $A$ Rhythm is, therefore, a tone-group serving as a pattern for succeeding identical groups.
Ribattuta (It., rē-băht-ton'tăh). r. A Beat 3.-2. A device for beginning a trill by dwelling longer on the principal tone than on the auxiliary.
Ribs. The curved sides of the violin, etc., connecting belly and back.
Rig'adoon'. A lively French dance, generally in 4-4 time (sometimes $2-2$, rarely $6-4$ ) with an a $^{2}$. takt of a quarter-note; it consists of 3 or 4 re prises.
Rigaudon (Fr., rē-goh-döhn').
Rigodino (It., rē-gǒh-dē'nŏh). A Rigadoon.
Kigodone (It., rē-gŏh-doh'něh).
Rigor (It., rē-gohr'). 'Rigor, strictness...Al (or
Rigore (It., rē-goh'rěh).
con) rigore di tempo (or a rigor di tempo), in strict time.
Rigoroso (It., rē-gǒh-roh'sǒh). In strict time.
Rilasciando (It., rē-lăh-shăhn'dǒh). \& Rallentan•
Rilasciante (It., rē-lăh-slĭ̌hn'těh). S DO.
Rimettendo (It., rē-met-ten'dǒh). ! "Resuming " a Rimettendosi (It., -ten'dǒh-sē).
preceding tempo, whether after accelerating or retarding.
Rinforzando (It., rin-for-tsăhn'dǒh). \} With special
Rinforzato (It., rin-for-tsah'tŏh).
emphasis; indicates a sudden increase in loud. ness, either for a tone or chord, or throughout a phrase or short passage.
Rinforzare, senza (It., sen'tsǎh rin-for-tsah'rěh). Without growing louder.
Rıpetizione (It., rē-pěh-tē-tsē-oh'něh). Repetition. Ripieno (It., rē-p'yâ'nơh). "Filling un"; "supplementary." 1. A ripieno part is one reinforcing the leading orchestral parts by doubling them or by filling in the harmony.-2. In scores, rifie$n 0$ is a direction calling for the entrance of the
full string-band (or, in military music, the crarlnets, oboes, etc.).-3. A combination-stop draw. ing all registers of any given manual.
Ripigliando (It., rē-pēl-yăhn'dǒh). Resuming. Ripigliare (It., rē-pēl-yah'rěh). To resume.
Riposatamente (It., rē-pǒh-săh-tăh-men'těh). Riposato (It., rē-pǒh-sah'tǒh).
Riposo, con (It., kǒhn rē-pô'sǒh).
calm, tranquil manner; reposefully.
Riprendendo (It., rē-pren-den'dǒh). Resuming; riprendendo poco a poco il tempo, gradually regaining the preceding rate of speed.
Riprendere (It., rē-pren'děh-rěh). To resume; stringendo per riprendere il 10 tempo, hastening, in order to regain the former tempo.
Risentito (It., rē-sen-tē'tǒh). Energetic, vigorous; expressive.
Risolutamente (It., rē-sǒh-1ǒǒ-tăh-men'těh).
Risolutezza, con (It., kŏhn rē-sǒh-lǒŏ-tet'săh).
Risoluto (It., rē-sǒh-loo'tǒh).
Risoluzione, con (It., kǒhn rē-sǒh-lǒǒ-tsē-oh'něh). \} In a resolute, vigorous, decided style.
Risvegliato (It., rē-svāl-yah'tǒh). Lively, animated.
Ritardando (It., rē-tar-dăhn'dǒh). Growing slower and slower.
Ritardare, senza (It, sen'tsăh rē-tar-dah'rěh). Without slackening the pace.
Ritardato (It., rē-tar-dah'tǒh). At a slower pace.
Ritenendo (It., rē-těh-nen'dǒh). \}RALLENTANDO.
Ritenente (It., rē-těh-nen'těh). \} RALLENTANDO.
Ritenuto (It., rē-těh-noo'tǒh). Held back; at a slower rate of speed.
Ritmico (It., rit'mē-kǒh). Rhythmical; Misurato. Ritmo (It., rit'mǒh). Rhythm.
Ritornello (It., rē-tor-nel'lŏh). 1. The burden of a
Ritournelle (Fr., rē-toor-nel').) song.-2. A repeat. - 3. In accompanied vocal works, an instrumental prelude, interlude, or postlude (refrain).
Robustamente (It., rǒh-bǒŏ-stăh-mentě̌h). \}Firm. Robusto (It., rǒh-bǒǒ'stǒh).
ly and boldly.

Roll. 1. A tremolo or trill on the drum. The sign in notation is


Long roll, the prolonged and reiterated drumsignal to troops, for attack or rally.-2. In orkanplaying, a rapid arpeggio.-3. On the tambourine, the rapid and reiterated hither and thitherstroke with the knuckles.
Romance. Originally, a ballad, or popular tale in verse, in the Romance dialect; now, a title for epico-lyrical songs, or of short instrumental pieces of a sentimental or romantic cast, and without special form.-Tlie French romance is a simple love-ditty; Romances sans faroles [rǒh. mǎhns'săhn pǎh-rơhl'], "Songs without Words."
Roman'tic. Music of the post-classic period (after Beethoven), in which more attention is paid to the expression of feeling than to the observance of form, is called Romantic.
Ron'do (It. Rondò [röhn-doh']). An instrumental piece in which the leading theme (I) is repeated, alternating with the others thus: I-II (dominant)--I-III-I-II(tonic)-Coda:
Root. The lowest note of a chord in the funda. mental pusition.
Rota. 1. A Round, Rondo, etc.-2. A Crowd.
Rotundo (It., rǒh-tőhn'dǒlı). Round, full.
Roulade (Fr., roo-lăhd'). A grace consisting of a run or arteggio from one principal melody-tone to another ; a vocal or instrumental flourish.
Round. x. A kind of vocal canon at the unison, without coda; sometimes with an harmonic support or accompaniment, the fes.
Roun'del. A ring-dance.
Roun'delay. A lay or song containing some continued reiteration or refrain.
Rubando (It., roo-bǎhn'dǒh). Performing in a rubato style...Affrettando e rubundo il texifos perform with increasing speed, and dwell on accented tones.
Rubato (It., roo-băh'tǒh). "Robbed"; means "dwell on, and (often almust insensibly) prolong
prominent melody-tones or chords." This re• quires an equivalent acceleration of less prominent tones, which are thus "robbed" of a por* tion of their time-value.
Ruhig (Ger., roo'iyh). Quiet, calm, tranquil.
Rührung (Ger., rü'rǒŏng ${ }^{k}$ ). Emotion.
Run. A rapid scale-passage; in vocal music, usu. ally such a passage sung to one syllable.-The wind in the windchest (organ) runs when it leaks into a groove.
Rustico (It., rơơ'stē-kǒh). Rural, pastoral.
$\left.\begin{array}{l}\text { Ruvidamente (It., roo-vē-dăh-men'tĕh). } \\ \text { Ruvid) (It., roo'vē-dǒh). }\end{array}\right\}$ In a
rougn, harsh style.
Rythmé (Fr., rit-mā'). Measured... Bien rythmê, well-balanced and elegant in rhythmical effect.

## S

S. Stands for Segno in the phrases al Segno, dal Segno: for Senza, Sinistra, Solv, Soprano, Sordi$n i$ : and for Subito in the phrase Volti subito (V.S.).

Sackbut. I. Early form of trombone.-2. In the Bible, the translation of sabbek, supposed to have been a harp-like instrument.
Saite (Ger., zi'tě). A string.
$\left.\begin{array}{l}\text { Salicet. } \\ \text { Salicional. }\end{array}\right\}$ An organ-stop having open metal flue. pipes, usually of 8 -foot pitch, also of $4-, 2-$, and (on the pedal) 16 -foot pitch, with mellow, reedy tone.
Saltarella, Saltarello (It., săhl-tăh-rel'lăh, -lŏh). A. second division in many 16 th-century dancetunes, in triple-time, the skipping step marked in the rhythm Italian dance in 3-4 or 6-8 time.
Saltato (It., săhl-tah'tŏh). See SpRINGING BOW. Salto (It., săhl'tŏh). Leap; di salto, by a leap or leaps.-Also, skip or "cut."
Sanft (Ger., zăhnft). Soft, low.
Sans (Fr., săhn). Without.
Saraband'. A stately dance of Spanish or Orien. tal origin. The instrumental $S$. has usually two

8-measure reprises, in slow tempo and triple time; its place in the Suite, as the slowest movement, is before the Gigue.
Sarabanda (It., săh-răh-băhn'dăh).
Sarabande (Fr., săh-răh-bahn'd). Saraband.
Sarabande (Ger., sǎh-răh-băhn'dĕ). )
Sarrusophone. A brass wind-instrument invented (1863) by and named after the bandmaster Sarrus of Paris, with a double reed.
Saxhorn. A brass wind-instrument invented in 1842 by Adolphe Sax, a Belgian It is essentially an improved key-bugle or ophicleide, having from 3 to 5 valves instead of keys.
Saxophone. A metal wind-instrument invented about 1840 by Adolphe Sax of Dinant-sur-Meuse, Belgium, having a clarinet mouth-piece with single reed, the key-mechanism and fingering also resembling those of the clarinet. It has a mellow, penetrating tone of veiled quality.
Saxotromba. A valve-trumpet invented by Sax.
Sbalzato (It., zbăhl-tsah'tǒh). Dashingly, impetu. ously.
Scale. r. The series of tones which form (a) any major or minor key (diatonic scale), or (b) the chromatic scale of successive semitonic steps.2. The compass of a voice or instrument ; also, the series of tones producible on a wind-instru-ment.-3. In the tubes of wind-instruments (especially organ-pipes), the ratio between width of bore and length.
[ENDO.
Scemando (It., shěh-mǎhn'dorh). Same as Diminu:
Scena (It., shâ'năh). An accompanied dramatic solo, consisting of arioso and recitative passages, and often ending with an aria.
Schalkhaft (Ger., shăhlk'hăft). Roguish, sportive, wanton.
Schaurig (Ger., show'riyh). In a stvle expressive of (or calculated to inspire) mortal dread; weirdly.
Scherzando (It., skár-tsăhn'dǒh).
Scherzante (It., skâr-tsăhn'těh).
Scherzevole (skấr-tsả'vǒh-lěh).
Scherzoso (It., skâr-tsoh'sorh). sportive, toying manner; lightly, jestingly.
Scherzhaft (Ger., shârts'hăhft). Sportive; jocose, burlesque.

Scherzo (It., skâr'tsǒh). A joke, jest.-r. Ar in. strumental piece of a light, piquant, humc, ous character. - 2 . A vivacious movement in the symphony, with strongly marked rhythm and sharp and unexpected contrasts in rhythm and harmony; usually the third movement.
Schiettamente (It., skē-et-tăh-men'těh).
achiettezza, con (It., kŏhn -tet'săh). \}Simply,
Schietto (It., skē-et'tŏh). quietly; neatly, deftly.
Schleppen (Ger.. shlep'pen). To drag, retard... Nicht schleppen, do not drag.
Schleppend (Ger., shlep'pent). Dragging.
Schluss (Ger., shlǒŏss). Close, cadence; end.
Schmachtend (Ger., shmah'tent). Languishing(ly), longing(ly).
Schmeichelnd (Ger., shmi'yhelnt). Flatteringly; in a coaxing, caressful style.
Schmerzhaft (Ger., shmârts'hăhft). $\int_{\mid}^{\mid}$Painful(ly),
Schmerzlich (Ger., shmârts'liyh). sorrowful(ly), plaintive(ly).
Schnell (Ger., shnel). Fast, quick, rapid...Schneller, faster; nach und nach schneller, gradually faster.
Schot'tische (shot'ish). A round dance in $2-4$ time, a variety of the Polka.
Schwach (Ger., shvăh). Weak; soft, faint, low.
Schwächer (Ger., shvěyh'er). Softer, fainter.
Schwebend (Ger., shvā'bent). Floating, soaring: buoyant(ly); in a lofty, elevated style.
Schwegelpfeife (Ger., shvä'gel-pfífě). An open flue-pipe in the organ, of 8 - or 4 -foot pitch, the pipes slightly tapering at the top.
Schweizerflöte (Ger., shvi'tser-flö'tě). An 8-foot metal flue-stop in the organ, of penetrating tone; the same of 4 -foot pitch is called Schweizerpfeife; of 16 -foot pitch, on the pedal, Schweizerfiotenbass.
Schwellen (Ger., shvel'len). Same as AN. SCHWELLEN.
Schwer (Ger., shvār). Heavy, ponderous; difficult.
Schwermüt(h)ig (Ger., shvār'mü'tilyh). Sad, mel. ancholy.
Schwindend (Ger., shvin'dent). Dying away, morendo.

Schwung, mit (Ger., mit schvǒǒng $\left.{ }^{k}\right)$. ! Swingingly;
Schwungvoll (Ger., shvǒǒngk/fǒhl). buoyantly; with sweep and passion.
Scintillante (It., shin-til-lăhn'těh). Sparkling, brilliant.
Scioltamente (It., shǒhl-tăh-men'těh).
Scioltezza, con (kǒhn shǒhl-tet'săh). \}reely, flu.
Sciolto, -a (It., shôl-tǒh, -tăh). ently, nimbly.
Scivolando (It., shē-vǒh-lǎhn'dǒh). Same as Glis• sando, in piano-playing.
Scoop. Vocal tones are "scooped" when taken, instead of by a firm and just attack, by a rough portamento from a lower tone.
Scordatura (It., skǒhr-dăh-too'răh). Solo pitch; a change in the ordinary tuning of a stringed instrument, to obtain special effects or easier execution.
Score. A systematic arrangement of the vocal or instrumental parts of a composition on separate staves one above the other ... Close or compressed score, a Short score... Full or orchestral score, one in which each vocal and instrumental part has a separate staff... Pianoforte-score, a pianoarrangement of an orchestral score, the words of any leading vocal parts being inserted above the music without their notes... Open score, a Full score...Organ-score, like Pianoforte-score, sometimes with a third staff for pedal bass...Short score, any abridged arrangement or skeleton transcript ; also, 4-part vocal score on 2 staves... Supplementary score, one appended to the body of the score when all parts cannot be written on one page... Vocal score, that of an a-cappella composition ; also, the vocal parts written out in full, usually on separate staves, the piano accompaniment being arranged or compressed (from the full instrumental score) on 2 staves below the rest.
Scoring. Instrumentation, orchestration.
Scorrendo (It., skǒhr-ren'dǒh). ! Fluent, flowing, Scorrevole (skǒhr-rã'vǒh-lěh). igliding.
Scotch snap or catch. The rhythmic motive
found in many Scotch airs.
Scozzese, alla (It., ăhl'lăh skǒht-tsə̄'zěh). In Scotch style.

Sdegno, con (It., kǒhn zdān'yǒh).
Sdegnosamente (zdān-yǒh - sǎh-men'těh). $\}$ In a Sdegnoso (It., zdān-yoh'sŏh).
style expressing scorn, disdain, wrath, or indig. nation.
[ing, glissando. Sdrucciolando (It., zdrǒǒt-chǒh-lăhn'dǒh). Slid. Se (It., sā). If...Se bisogna, if necessary...Se piace, if you please.
Sec (Fr., sek). Dry, simple.
Secche (It., sek'kěh). Plural of SECCO.
Secco (It., sek'kǒh). Dry, simple; not dwelt on... Recitativo secco, one with a simple figured-bass accompaniment.
Sécheresse, avec (Fr., sā-shŭ-ress'). Dryly; withoutdwelling on or embellishing.
Second. 1. The interval between two conjunct degrees.-2. The alto part or voice.-3. Performing a part lower in pitch than first, as second bass, second violins.-4. Lower in pitch, as second string.-5. Higher; as second line of staff.
Secondary chords. Subordinate chords.
Secondo, -a (It, sĕh-kŏhn'dǒh, -dăh). Second; also, a second part or performer in a duet.
Section. A short division (one or more periods) of a composition, having distinct rhythmic and harmonic boundaries; specifically, half a Phrase.
Secular music. Music other than that intended for worship and devotional purposes.
Segno (It., sān'yŏh). A sign...Al segno, to the sign ; Dal segno, from the sign;-directions to the performer to turn back and repeat from the place marked by the sign (S:) to the word Fine, or to a double-bar with hold (か).
Segue (It., sā'gwěh). I. Follows; segue l'aria, the aria follows.-2. Simile.
Seguendo (It., sěh-gwen'dǒh). \} Following...Se-
Seguente (It., sěh-gwen'těh). guendo il canto, same as col canto, colla voce.
Seguidilla (Span., sā-gwē-dil'yăh). A Spanish dance in triple time, some varieties being slow, others lively; usually in minor, accompanied by guitar and voice, and at times by the castanets.
Sehnsucht, mit (Ger.. mit zān'zǒǒht). \}Longingly;
Sehnsüchtig (Ger., zān'züyh'tíyh).
in a style expressive of yearning.

Sehr' (Ger., zār). Very.
Sem'ibreve. A whole note.
Sem'itone, A half-tone.
Semplice (It., sem'plē-chěh).
Semplicemente (sem-plē-chěh-men'těh). In a sim-
Semplicità, con (kǒhn sem-plē-chē-tah').)
ple, natural, unaffected style.
[throughout.
Sempre (It., sem'prěh). Always, continually;
Sensibile (It., sen-sē'bē-lěh). Audible; sensitive. ...Nota sensibile, leading-note.
[feeling.
Sensibilità, con (It., köhn sen-sē-bē-lē-tah'). With
Sentence. A passage of symmetrical rhythmic form, generally not over 16 measures long, and usually ending with a full tonic cadence.
Sentimentale (It., sen-tē-men-tah'lěh), I Feeling-
Sentimento, con (kǒhn sen-tē-men'tơh). § ly.
Sentito (It., sen-tē'tǒh). With feeling, expression, special emphasis.
Senza (It., sen'tsăh). Without. (Abbreviated S.) -Senza di slentare, without retarding...S. misu$r a$, "without measure," that is, not in strict time. $\ldots . S$. passione, without passion, quietly...S. piatti, "drum alone" (where one performer plays the cymbals and bass drum)...S. rallentare, without retarding...S. sordini, see SORDINO... S. suono, "without tone,' that is, spoken...S. tempo, same as senza misura.
Sept. The interval of a Seventh.
Sept-chord. Seventh-chord.
Septet(te). A concerted composition for seven voices or instruments.
Septimole (Ger., sep-tē-moh'lě). \} A septuplet.
Septole (Ger., sep-toh'lĕ).
Septuor (Fr., sep-t $\ddot{i}$-olir'). A septet.
Sep'tuplet. A group of 7 equal notes to be performed in the time of 4 or 6 of the same kind in the regular rhythm.
Se'quence. I. The repetition, oftener than twice in succession, of a melodic motive.-2. In the $R$. C. Church, a kind of hymn.

Serenade'. r. An "evening song "; especially such a song sung by a lover before his lady's window. -2. An instrumental composition imitating the above in style.

Serenata (It., sěh-rěli-nah'tăh). 1. A species of dramatic cantata in vogue during the 18 th cen-tury.-2. An instrumental composition midway between Suite and Symphony, but freer in form than either, having 5, 6 or more movements, and in chamber-music style.-3. See SERENADE.
Serenità, con (It., sěh-rěh-nē-tah'). I In a serene, Sereno (It., sěh-rā'nŏh). Stranquilstyle.
Serietà, con (It., kǒhn sěh-rē-ěh-tah'). Seriously.
Serio, -a (It., sâ'rē-ŏh, -ăh). Serious...Opera seria, grand or tragic opera... Tenore serio, dramatic tenor.
Serioso (It., sěh-rē-oh'sǒh). In a serious, grave,
Serpent. A bass wind-instrument invented by Canon Guillaume of Auxerre in 1590. Nearly obsolete. - In the organ, a reed-stop.
Sesquial'tera. In the organ, either a mutationstop a Fifth above the fundamental tone, or (usually) a compound stop of from 2 to 5 ranks.
Sestet. A SEXTET.
Sestetto (It., ses-tet'tŏh). A sextet.
Sestole, Sestolet. A sextuplet.
Settimino (It., set-tē-mē'nŏh). A septet.
Seventeenth. x. Interval of 2 octaves plusa Third. -2. Same as Tierce (organ-stop).
Seventh. See Intervals.
Seventh-chord. A chord of the 7 th, composed of a root with its Third, Fifth and Seventh.
Severamente (It., sěh-věh-răh-men'těh).
Severità, con (kŏhn sěh-vĕh-rē-tah'). Strictly,
Severo (It., sěh-vâ'rǒh).
with rigid observance of tempo and expression. marks.
Sext. r. The interval of a Sixth.-2. The office of the fourth canonical hour.-3. A compound organstop of 2 ranks (a 12 th and a 17 th) a Sixth apart.
Sextet. A concerted composition for six voices or instruments, or for 6 obbligato voices with instru. mental accompaniment.
Sexto'le, Sex'tolet. A sextuplet.
Sextuplet. A group of 6 equal notes to be per. formed in the time of 4 of the same kind in the regular rhythm. In the true sextuplet the 1 st , $3^{d}$ and 5 th notes are accented; the false sextuplet is simply a double triplet.

Sfogato (It., sfǒh-gah'tǒh). "Exhaled "; a direction, in vocal music, to sing lightly and airily.Soprano sfogato, a high soprano voice.
$\left.\begin{array}{l}\text { Sforzando (It., sfohr-tsǎlın'dǒh). } \\ \text { Sforzato (It., sfǒhr-tsah'tǒh). }\end{array}\right\}$ (Written $s f z, s f$, $>, \wedge, \dot{\boldsymbol{\bullet}})$. A direction to perform the tone or 1 chord with special stress, or marked and sudden emphasis.
Sfumate (It., sfơŏ-mah'těh). \} Very lightly, like a
Sfumato (It., sfǒŏ-mah'tǒh). )
vanishing smoke-wreath.
Shading. 1. In the interpretation of a composition, the combination and alternation of any or all the varying degrees of tone-power between fortissimo and pianissimo, for obtaining artistic effect.-2. The placing of anything so near the top of an organ-pipe as to affect the vibrating column of arr within.
Shake. A trill...Shaked graces, the shaked Beat, Hackfall, Cadent, and Elevation, and the Double Relish (all obsolete).
Sharp. The sign $=$... Double-sharp, the $\operatorname{sign} \times$ or $\%$.
Sharp (adjective). 1. (Of tones or instruments.) Too high in pitch.-2. (Of intervals.) Major or augmented.-3. (Of keys.) Having a sharp or sharps in the signature.-4. (Of organ-stops.) Shrill.-5. (Of digitals; plural.) The black keys; or any white key a semitone above another.
Shift. In playing the violin, etc., a change by the left hand from the first position; the 2 d position is called the half-shift, the 3 d the whole shift, and the 4 th the double shift. When out of the ist pos. the player is "on the shift," and shifting up or down, as the case may be.
Si (It., sē). ェ. The 7 th solmisation-syllable.-2. One; it...Sileva il sordino, take off the mute...Silevano $i$ sordini, take off the mutes... Si piace, si libet, at pleasure...Si replica, repeat...Si segue, proceed. ...Si tace, be silent...Si volta, turn over....Si ha s'immaginar la battuta di ${ }_{8}^{6}$, imagine the time to be ${ }_{6}^{6}$.
Siciliana (It., sē-chē-lē-ah'nǎh). \}Dance of the SiSicilienne (Fr., sē-sē-l'yen').
cilian peasants; a kind of pastorale in moderately slow tempo and 6-8 or 12-8 time, frequently in minor...Alla sicilana, in the style of the above.

Signature. The signs set at the head of the staff at the beginning of a piece or movement; the Key-sionature is the chromatic sign or signs (sharps or flats); the Time-signature is the figures or signs indicating the measure.
Silenzio (It., sē-len'tsē-ŏh). Silence... Lungo silen. $z i o$, a long pause.
Similar motion. See MOTION.
Simile (It., sē'mē-lěh). Similarly; a direction to perform the following measures or passages in the same style as the preceding...Simile-mark, = or means that a measure or group

Simple. (Of tones or intervals.) Not compound. (Of counterpoint, imitation, rhythm, etc.) Not compound or complex, undeveloped, not varied.
Simplement (Fr., săn-pl${ }^{\text {n-măhn'). Simply, semplice. }}$
Sin'. Abbreviation of Sino.
Sinfonia (It., sin-fǒh-nērăh). 1. A symphony.-2. An opera-overture.
Sinfonie (Ger., sin-fŏh-nē'). Symphony.
Singbar (Ger., zingk'bar). Singable; cantabile... Sehr singbar vorzutragen, perform in a very singing style.
Singend (Ger., zing'ent). Singing, melodious,
Singhiozzando (It., sin-g'yŏht-tsăhn'dǒh). Sob。 bing; catching the breath.
Singstimme (Ger., zingk/shtim'mě). The singing. voice; the voice.
Sinistra (It., sē-nĭ'străh). Left....Mano sinistra (m. s.), left hand...Colla sinistra, with the left hand. $\quad\left[\left(\right.\right.$ or $\left.\sin ^{\prime}\right)$ al fine, to the end.
Sino (It., sēnǒh). To, up to, as far as, till...Sino
Sixteenth-note. See Elem. of Notation, p. iii.
Sixth. See Intervals, page vi.
Sixty-fourth-note. See Elem. of NOTATION, p. iii.
Skip. Melodic progression by an interval wider than a Second; disjunct progression.
Slanciante (It., zlăhn-chǎhn'těh). \}Thrown off." Slanciato (It., zlăhn-chah'tǒh).
lightly and deftly, or forcibly and vehemently.
Slancio. con (It., kǒhn zlăhn'chǒh). With dashe vehemence; impetuously. (Often con islancio.)

Slancio, di (It.) The direct and "hammer-like" attack of a higher or lower tone, contrasted with the "carry " of the Portamento. (Also di fosto.)
Slargando (It., zlar-gălın'dǒh). \} Growing slow*
Slargandosi (It., zlar-găhn'dǒh-sē). $\}$ er.
Slargato (It., zlar-gah'tǒh). Slower; fiù sostenuto.
Slentando (It., zlen-tăn'dǒh). Growing slower.
Slide. r. The movable U-shaped tube in the trombone, etc.-2. In the organ, a slider.-3. Three or four swiftly ascending or descending scale-tones. -4. On a violin-bow, that part of the nut which slides along the stick.
Slide-horn.
Slide-trombone. One played by the use of a slide Slide-trumpet. $\}$ instead of keys or valves.
Slur. A curved line under or over two or more notes, signifying that they are to be played legato. In vocal music the slur unites notes to be sung in one breath; the notes so sung are called a slur.
Slurred melody. One in which two or more tones are sung to one syllable; opposed to syllabic melody.
Small octave. See Elem. of Notation, p. v.
Small orchestra. The usual orchestra minus the trombones, 2 horns, and perhaps the clarinets and kettledrums.
$\left.\begin{array}{l}\text { Smaniante (It., zmăh-nē-ăhn'těh). In an impetu• } \\ \text { Smanioso (It., zmăh-nē-oh'sǒh). }\end{array}\right\}$ ous, passionate style.
Sminuendo (It., zmē-nơŏ-en'dŏh). Same as Dimin• UENLO.
Sminuito (It., zmē-nǒǒ-ē'tőh). More softly.
Smorendo (It., zmŏh-ren'dŭh). Dying away.
Smorfioso (It., zmőhr-fē-oh'soh). With affected expression.
Smorzando (It., zmǒhr-tsăhn'dǒh). ! Dying away.
Smorzato (It., zmorhr-tsǎh'tơh).
Snare-drum. A side-drum, across the lower head of which are stretched several gut strings, the "snares," whose jarring against the head reinforces the tone.

Soave (It., sǒh-ah'věh).
Soavemente (It., sǒh-ăh-věh-men'těh). Suavely,
Soavità, con (kǒhn sǒh-ăh-vē-tah'). sweetly, softly, flowingly.
[choked.
Soffocato (It., sǒhf-fǒh-kah'tǒh). Muffled, damped;
Soggetto (It., sorhd-jet'tǒh). Subject, theme. [ily.
Sognando (It., sǒhn-yăhn'dǒh). Dreaming, dream-
Soh stands for Sol, in Tonic Sol-fa.
Sol (It., sôl). The fifth of the Aretinian syllables, and name of the note $G$ in France, Italy, etc.
Solenne (It., sǒh-len'něh).
Solennemente (sǒh-len-něh-men'těh). \} Solemn,
Solennità, con (kǒhn sǒh-len-nē-tah'). solemnly, with solemnity, in a lofty style.
Sol-fa'. r. To sing solfeggi, especially to the solmi-sation-syllables.-2. Solmisation, and the syllables sung in it.
Solfeggio (It., sǒhl-fed'jǒh; plural solfeggi [-jē]). A vocal exercise, either on one vowel, or on the solmisation-syllables, or to words.
Solid chord. Flat chord. [solito, as usual. Solito (It., sô'lē-tǒh). Accustomed, habitual...Al
Solmisation. A method of teaching the scales and intervals by syllables, the invention of which is ascribed to Guido d'Arezzo (born 990?). It was based on the hexachord. or 6-tone scale; the first six tones of the major scale, $c d$ e $f g a$, were named $u t, r e, m i, f a$, sol, la. The 7 th syllable si, for the leading-tone, was added during the 17th century: about the same time, the name ut for $C$ was changed to do, except in France.
Solo (It., soh'lǒh). Alone.-A solo is a piece or passage for a single voice or instrument, or in which one voice or instrument predominates. In orchestral scores, "Solo" (or simply "I ") marks a passage where one instrument takes a leading part. In a 2 -hand arr. of a piano-concerto, Solo marks the entrances of the solo pianoforte.-Vio. lino solo means either "violin alone" or "first violin" (accompanied).
Solo organ. A 4 th manual controlling solo stops.
Solo pitch. Same as Scordatura.
Solo quartet. I. A quartet consisting of 4 singers (4"solo voices").-2. A piece or passage in 4 parts for 4 singers.-3. A non-concerted piece for 4 instruments, one of which has a leading part.

Solo stop. See Stcp.
Sombre (Fr., sǒhn'br). Dark, veiled, obscure.
Sommesso, -a (It., sǒhm-mes'sǒh, -săh). Subdued.
Sommo, -a (It., sǒhm'mǒh, -măh). Utmost, highest, greatest, extreme.-Con somma espressione, with intensest feeling.
Son (Fr., sǒhn). Sound; tone.
$\left.\begin{array}{l}\text { Sonabile (It., sǒh-nah'bē-lěh). } \\ \text { Sonante (It., sǒh-năhn'těh). }\end{array}\right\}$ Sounding, resounding, sonorous, resonant.
Sonata (It., sǒh-nah'tăh). An instrumental composition in 3 or 4 extended movements contrasted in theme, tempo, and mood; usually for a solo instrument.

Sonata-form. The usual form of the first movement of a sonata (also called "first-movement form '"), with 2 distinct themes alternating as follows: $(||: A+B:|+B[A]+A+B$ [in the original key of A]). N. B. Deviations from this formula are not uncommon.
Sonatina (It., sǒh-năh-tē'năh).
Sonatine (Fr., sǒh-năh-tēn'). A short sonata in 2 Sonatine (Ger., sǒh-nǎh-tē'ně).) or 3 (rarely 4 ) movements, the first in the charac. teristic first-movement form, abbreviated. [ing.
Sonevole (It., sǒh-nā'vǒh-lěh). Sonorous, resound-
Song. A short poem with a musical setting characterized by a structure in simple periods. There are Folk-songs and Art-songs; the latter may be either strophic (each strophe sung to the same tune, with a change at most in the final one), or progressively composed [composed-through].
Bong-form. A form of composition, either vocal or instrumental, which has 3 sections and 2 themes, the second (contrasting) theme occupying the 2 d section.
Sono (It., sốnǒh). Sound; tone.
Sonoramente (It., sǒh-nǒh-răh-men'těh).
Sonore (It., [plural] sǒh-nô'rěh).
Sonorità, con (It., kŏhn sǒh-nŏh-rē-tah'). Sonoro, -a (It., sǒh-nô'rŏh, -răh). ously, resoundingly, resonantly, ringingly.
Sopra (It., soh'prah). On, upon; above, over; higher...In piano-music, sofrar written in the part for either hand means that that hand is to
play (reach) over the other...Sopra una corda, on one string...Come sopra, as above...Nella parte di sopra, in the higher (or highest) part.
Sopran (Ger., sǒh-prahn'). Soprano.
Soprano (It., sǒh-prah'nŏh). The highest class of the human voice; the female soprano, or treble, has a normal compass from $c^{1}$ to $a^{2}$; solo voices often reach above $c^{3}$, some as high as $c^{4} \ldots$ Soprano clef, the $C$-clef on the first line...S drammatico, S. giusto, a female soprano of dramatic power... S. leggiero, a light soprano...S. sfogato, see SFOGATO...Soprano string, the $E$-string on the violin.
Sordamente (It., sǒhr-dăh-men'těh). With a veiled, muffled tone.
Sordino (It., sŏhr-dēnǒh). 1. A mute; consordini, with the mutes $i$ senza. sordini. without the mutes; si levano i sordini, take off the mutes.- 2 . Damper (of the piano): senza sordini, with damper-pedal; so used by Beethoven, who wrote con sordini to express the release (raising) of the damper-pedal, instead of
Sortita (It., sǒhr-tē'tăh). I. A closing voluntary.2. The first number sung by any leading character in an opera. An Aria di sortita is, however, also an air at the conclusion of which the singer makes his exit.
[bing; catching the breath.
Sospirando (It., sǒh-spē-răhn'dǒh). Sighing, sob-
Sospirevole (It., sǒh-spē-rā'vǒh-lěh). $\}$ Sighing
Sospiroso (It., sǒh-spē-roh'sǒh).
Sospiroso (It., sǒh-spē-roh'sǒh). deeply; plaintive, mournful.
Sostenendo (It., sǒh-stěh-nen'dǒh). \} See SoSTESostenente (It., sǒh-stěh-nen'těh). f NUTO.
Sostenuto (It., sǒh-stěh-noo'tŏh). Sustained, pro-longed.-Standing alone, as a tempo-mark, it is much the same as Andante cantabile; it may also imply a tenuto, or a uniform rate of decreased speed... Piu sostenuto is much the same as Meno mosso.-Sostenuto pedal, sustaining pedal.
Sotto (It., sǒht'tǒh). Below, under...In pianomusic, sotto written in the part for either hand means that that hand is to play (reach) under the other...Sottovoce (or sotto voce), in an undertone, aside, under the breath.
Soubrette (Fr., soo-bret'). In comedy and comedyopera, a maid-servant or ladv's-maid of an intriguing and coquettish character; also applied to various light rôles of similar type.

Sound. A noise of any kind. The word is often inexactly used instead of "tone" (musical tone).
Soundboard. The thin plate of wood placed below or behind the strings of various instruments to reinforce and prolong their tones.-In the organ it is the cover of the windchest.
Sound-bow. The thick rim of a bell, against which the clapper strikes. [instrument.
Sound-hole. A hole cut in the belly of a stringed
Soundpost. In the violin, etc., the small cylindrical wooden prop set inside the body, between belly and back, just behind (nearly beneath) the treble foot of the bridge.
Sourdine ( $\mathrm{F}_{\text {r., }}$, soor-dēn'). An harmonium-stop which partially cuts off the wind-supply, so that full chords can be played softly.
Space. In the staff, the interval between two lines or ledger-lines.
Spasshaft (Ger., shpahs'hăft). Scherzando.
Spianato, -a (It., sp'yăh-nah'tǒh, -tăh). Smooth, even, tranquil.
Spiccato (It., spik-kah'torh). See Springing bow.
Spigliatezza (It., spēl-y̆ăh-tet'săh). Agility, dexterity.
Spinet (spin'et or spĭ-net'). An obsolete kevboard stringed instrument like a harpsichord, but smaller.
Spirito, con (It., kŏhn spē'rē-tǒh).
Spiritosamente (It., spē-rē-tǒh-săh-men'těh). $\}$
Spiritoso (It., spē-rē-toh'sǒh).
Spiritedly ; with spirit, animation, energy.
Spitze (Ger., shpit-sě). 1. Point (of the bow).2. Toe (in organ-playing).

Spitzflöte (Ger., shpits'flö'tě). In the organ, an open flue-stop of organ-metal, tin, or wood, of 8., 4-, 2-, or 1 -foot pitch; tone rather thin, but pure and reedy.
Spread harmony. See Harmony.
Springing bow. In violin-playing, a stvle of bowing in which the bow is allowed to drop on the string, making it rebound and quit the string between each two notes. There are two varieties: (r) The Spiccato, indicated by dots over the notes, and played near the middle of the bow with a lonse wrist, for rapid passages in equal notes, employing the wrist-stroke throughout
for each detached note; (2) the Saltato, witn a longer fall and higher rebound, generally employed when several equal staccato notes are to be taken in one bow.
Squillante (It., skwil-lăhn'těh). Ringing, tinkling.
Sta (It., stah). It stands. (See Come sta.)
Stabile (It., stah'bē-lěh). Steady, firm.
Staccato (It., stǎhk-kah'tǒh). Detached, separated; a style in which the notes played or sung are more or less abruptly disconnected.
Staccato-mark. A dot $(\dot{\dot{b}})$ or wedge-shaped stroke (') over a note, the former indicating a less abrupt staccato than the latter ; the Mezzostaccato is indicated by dotted notes under a slur.
Staff. The 5 parallel lines used in modern notation; Plain Chant uses only 4...Staff-notation, the staff and all musical signs connected with it. $\ldots$ Grand or Great staff, one of in lines, Middle $\dddot{C}$ occupying the sixth.
[ly, draggingly.
Stanchezza, con (It., kŏhn stăhn-ket'săh). Weari•
Stanco, -a (It., stǎhn'kŏh). Weary, dragging.
Stark (Ger., shtark). Loud, forcible; forte.
Stärker (Ger., shtâr'ker). Louder, stronger; piư forte.
Steam-organ. The Calliope.
Stem. The vertical line attached to a note-head.
Stentando (It., sten-tăhn'dǒh). Delaying, retarding, dragging.
Stentato (It., sten-tah'tǒh). Retarded, dragged.
Step. A melodic progression of a Second.-A1so, a degree...Chromatic step, progression of a chromatic Second...Diatonic step, progression between neighboring tones of any diatonic scale. ...Half-step, step of a semitone... Whole step, step of a whole tone.
Sterbend (Ger., shtär'bent). Dying; morendo.
Stesso (It., stes'sorh). The same... Lo stesso (or l'istesso) movimento, the same movement.
Stil (Ger., shtēl).
Stile (It., stē'lĕh). $\}$ Style...Stile osservato, strict
Stilo (It., stē'lŏh).
style, especially of pure vocal music...Stile
rappresentativo, dramatic monodic song with instrumental accompaniment in chords; the kind of operatic recitative originating towards the close of the 16 th century.
©tillgedackt (Ger., shtil'gĕ-dăhkt'). A soft-toned stopped organ-register.
Stimme (Ger., shtim'mě). ェ. Voice.-2. Part; mit der Stimme, COLLA PARTE. - 3. Organ-stop. 4. Soundpost.

Stimmung (Ger., shtim'mǒŏngk). Tuning, accordaturu; pitch; a mood, frame of mind...Stimmung halten, to keep in tune...Stimmungsbid, a " mood-picture," short, characteristic piece.
Stinguendo (It., stin-gwen'dǒh). Dying away.
Stiracchiato (It., stē-răhk-k'yah'tǒh). \& Dragging, Stirato (It., stē-rah'tǒh). $\int$ delaying.
Stiriana (It., stē-rē-ah'năh). StyRIENNE.
Stollen (Ger., shtǒhl'len). See Strophe.
Stop. r. That part of the organ-mechanism which admits and "stops" the flow of wind to the grooves beneath the pipes.-2. A set or row of organ-pipes of like character, arranged in graduated succession. These are called speaking or sounding stops; they are classed as Flue-wor (having flue-pipes), and Reed-work (having reedpipes); the Flue-work has 3 sub-classes, (a) Prin-cipal-work, having cylindrical flue-pipes of diapason quality, (b) Geduckt-work, having stopped pipes, and (c) Flute-work, including all flue-stops of a scale too broad or too narrow to produce diapason-tone, together with such stopped pipes as have chimneys, and all 3 - or 4 -sided wooden pipes...Auxiliary-stop, one to be drawn with some other stop or stops, to reinforce the tone of the latter... Complete stop, one having at least one pipe for each key of the manual to which it belongs...Compound stop, see Mixture-sTop... Divided stop, one the lower half of whose register is controlled by a different stop-knob from the upper, and bears a different name...Flue-stof, one composed of flue-pipes... Foundation-stof, one of normal 8 -foot pitch...Half-stop, incomplete or imperfect stop, one producing (about) half the tones of the full scale of its manual... Mechunical stop, one not having a set of pipes, but governing some mechanical device; such are the couplers, tremulant, bell-signal, etc... Mixture-stop, one with 2 or more ranks of pipes,
thus producing two or more tones for each key (as the Mixture, Carillon, Cornet, Cymbal)... Mutation-stop, one producing tones a major Third or perfect Fifth (or a higher octave of either) above the 8 -foot stops (as the Tierce, Twelfth, Quint)... Partial stop, a HALF-STOP... Pedal-stop, a stop on the pedal... Reed-stop, one composed of reed-pipes...Solo-stop, one adapted for the production of characteristic melodic effects, whether on the solo organ or not...Sounding or speaking stop, one having pipes and producing musical tones.-3. (a) On the violin, etc., the pressure of a finger on a string, to vary the latter's pitch; a double-stop is when 2 or more strings are so pressed and sounded simultaneously; (b) on wind-instruments with finger-holes, the closing of a hole by finger or key to alter the pitch; ( $c$ ) on wind-instruments of the trumpet family, the partial closing of the bell by inserting the hand.
Stop-knob. The projecting handle of a STOP 1.
Stopped notes. Tones obtained by stopping; opposed to open.
Stopped pipes. Organ-pipes closed (plugged or covered) at the top; opposed to open.
Straccicalando (It., străht-chē-căh-lăhn'dǒh). Bab. bling, prattling.
Strain. In general, a song, tune, air, melody ; also, some well-defined passage in, or part of, a piece. -Technically, a period, sentence, or short division of a composition; a motive or theme.
Strappare (It., străhp-pah'rěh). To pluck off ; in piano-playing, to throw off a note or chord by a rapid, light turn of the wrist.
$\left.\begin{array}{l}\text { Strascicando (It., străh-shē-căhn'dǒh). } \\ \text { Strascinando (It., străh-shē-năhn'dǒh). }\end{array}\right\}$ Dragging, drawling...Strascinando l'arco, drawing the bow so as to bind the tones.
Strascinare la voce (It., străh-shē-nah'rěh lǎh voh'* chěh). To sing a portamento with exaggerated dragging or drawling.
Strathspey (strath-spay'). A lively Scotch dance, somewhat slower than the reel, and also in 4-4 time, but progressing in dotted eighth-notes alternating with 16 ths, the latter often preceding: the former (SCOTCH SNAP).
Stravagante (It., străh-văh-găhn'těh). Extrava• gant, fantastic, whimsical.

Streichinstrumente (Ger., shtriyh'in-stroo-men'tě). Bow-instruments.
Streng (Ger., shtrengk). Severe(ly), strict(ly).
Strepito, con (It., kǒhn strâ'pē-tǒh).
Strepitosamente (strěh-pē-tǒh-sǎh-men'tèh). \}In a
Strepitoso (It., strěh-pē-toh'sǒh). noisy, boisterous, impetuous style.
Stretch. On a keyboard instrument, a wide interval or spread chord whose tones are to be taken simultaneously by the fingers of one hand.
Stretta (It., stret'tăh). A closing passage (coda) in swifter tempo than the one preceding...Alla stretta, in the style of a stretta.
Strette (Fr., stret). A Stretto.
Strettissimo (It., stret-tis'sē-mǒh). Very hurriedly.
Stretto (It., Stret'tǒh). A division of a fugue (usually a final development, for the sake of effect) in which subject and answer follow in such close succession as to overlap.
Stretto, -a (It., stret'tǒh, -tăh). Pressed together, narrowed; hurried...Andante stretto, same as Andante agitato...Stretto pedale, the quick, deft shifting of the loud piano-pedal, in a strongly marked chord-passage, so that the harmonies may be at once forcible and distinct.
Strict style. A style of composition in which (most) dissonances are regularly prepared and resolved.
Stridente (It., strē-den'těh). Strident; rough, harsh; martellato.
String. A tone-producing cord...First string, the highest of a set... Open string, one not stopped or shortened...Silver string, one covered with silver wire...Soprano string, the E-string of the violin... The Strings, the string-group in the orchestra.
Stringed instruments. All instruments whose tones are produced by strings, whether struck, plucked, or bowed.
Stringendo (It., strin-jen'dǒh). Hastening, accelerating the movement, usually suddenly and rapidly, with a crescendo.
Stringere (It.. Strin'jěh-rěh). To hasten; senza stringere, without hastening.

String-quartet. A quartet for 1 st and 2 d violin, viola, and 'cello.-Also, the string-group in the orehestra.
String-quintet. A quintet for 2 violins, 2 violas, and 'cello; or for 2 violins, 1 viola, and 2 'celli; or for 2 violins, viola, 'cello, and double-bass.-Aiso, the string-group in the orchestra.
Stringy. Having the quality of tone, string-tone, peculiar to bow-instruments.
Strisciando (It., strē-shăhn'dǒh). Gliding, smooth, legato.
Stro'phic composition. See Song.
Stück (Ger., shtiik). A piece; a number.
Stürmisch (Ger., shtür'mish). Stormy, passionate, impetuous.
Styrienne (Fr., stē-re-enn'). An air in slow movement and $2-4$ time, often in minor, with a Jodler (yodel) after each verse ; for vocal or instrumental solo.
Su (It., soo). On, upon; by, near...Arco in su, up-bow.
Suave (It., sǒŏ-ah'věh).
Suavemente (sŏŏ-ǎh-vĕh-men'těh). \} See SOAVE,
Suavità, con (kŏhn sǒŏ-ăh-vē-tah'). etc.

Subbass', Subbour'don. An organ-stop of 16 - op 32 -foot pitch, generally on the pedal, and stopped.
Subdom'inant. The tone below the dominant in a diatonic scale ; the $4^{\text {th }}$ degree.
Subitamente (It., sŏŏ-bē-tăh-men'těh). \} Suddenly.
Subito (It., soóbē-tooh). Subito (It., soo'bē-tŏh). without pause... l'olti subito, turn over (the page) quickly $\ldots p$ subito (after $f$ ), an abrupt change to piano, without gradation.
Subject. A melodic motive or phrase on which a composition or movement is founded; a theme.
Subme'diant. The ${ }_{3}$ d scale-tone below the tonic; the 6th degree.
Suboc'tave. I. The octave below a given tong. 2. The double contra-octave.

Subor'dinate chords. Chords not fundameztal or principal; the triads on the $2 \mathrm{~d}, 3 \mathrm{~d}$, 6 th and 7 th degrees, and all seventh-chords but the dominant 7 th.
[pitch.
Subprin'cipal. A subbass pedal-stop of $3^{2}$-foot

Substitution. In contrapuntal progression, the resolution or preparation of a dissonance by substituting, for the regular tone of resolution or preparation, its higher or lower octave in some other part.
Subton'ic. The leading-note.
Suffocato (It., sǒŏf-fŏh-kah'tǒh). See Soffocato.
Sugli (It., sool'yē). \}
Sui (It., soo'ē).
Suite (Fr., sï̈e't'). A set or series of pieces in various (idealized) dance-forms. The earlier Suites have 4 chief divisions: The Allemande, Courante, Saraband, and Gigue; other forms introduced at will (intermezzi) are the Bourrée, Branle, Gavotte, Minuct, Musette, Passepied, Loure, Pavane, etc.-The modern orchestral Suite is more like a Divertimento.
Suivez (Fr., sü̈ē-vā'). 1. Same as Colla Parte.2. "Continue," "go on."

Sul, sull', sul'la, sul'le (It.). On the, near the... S'ulla corda La, on the $A$-string.. . Sulla tastiera, near or by the fingerboard...Sul ponticello, near the bridge.
Superbamente (It., sǒǒ-pâr-bǎh-men'těh). | ProudSuperbo, -a (It., socŏ-pâr'bŏh, -băh). ly, loftily. [scale.
Superdom'inant. The 6th degree of a diatonic
Super'fluous. Augmented.
Superoc'tave. 1. An organ-stop of 2 -foot pitch.2. A coupler bringing into action keys an octave above those struck, either on the same manual or another.-3. The octave above a given tone.
Superton'ic. The ${ }_{2}$ d degree of a diatonic scale.
Supplicando (It., sǒǒp-plē-kăhn'dǒh).
Supplichevole (It., -kā'vǒh'lěh). $\}$ In a
Supplichevolmente ( $-\mathrm{kěh}-\mathrm{vǒhl}-\mathrm{men}$ 'těh).)
style exptessive of supplication, entreaty, plead• ing.
Surprise cadence. See Cadence.
Suspended cadence. See CADENCE.
Suspension. A dissonance caused by suspending (holding back) a tone or some tones of a chord while the other tones progress.
Süss (Ger., zulss). Sweet(ly).

Sustain. To hold during the full time-value (of notes) ; also, to perform in sostenuto or legato style.
Sustaining-pedal. A piano-pedal which holds up dampers already raised by depressed keys, thus prolonging the tones of all strings affected.
Susurrando (It., sǒǒ-sǒǒr-răhn'dŏh). \} In a whisper.
Susurrante (It., sǒǒ-socǒr-răhn'těh). ing, murmurous tone. [fainter and fainter.
Svanirando (It., zvăh-nē-răhn'dŏh). Vanishing;
Svegliato (It., zvěhl-yah'tǒh). Lively, animated, brisk.
Svelto (It., zvel'tǒh). Light, nimble.
Swell. r. In the organ, a set of pipes enclosed in a box with movable shutters which may be opened and closed by a pedal.-2. The swell organ (the pipes enclosed, and their keyboard).-3. A crescendo ( $\quad$ ), or crescendo and diminuen$d o$ ( $\sim$ ). [to a separate syllable.
Syllabic melody. One each tone of which is sung
Syllable-name. A syllable taken as the name of a note or tone; as Do for $C$.
Symphonic. Resembling, or relating or pertaining to, a symphony...Symphonic ode, a symphonic composition combining chorus and orchestra... Symphonic poem, an extended orchestral compo. sition which follows in its development the thread of a story or the ideas of a poem, repeating and interweaving its themes appropriatelv; it has no fixed form, nor has it set divisions like those of the symphony.
Symphony. An orchestral composition in from 3 to 5 distinct " movements," or divisions, each with its own theme or themes and its own development. Usual plan: I. Allegro (first-movement form, often with a slow introduction): II. Adagio; III. Scherzo; IV. Allegro or Presto.

Syn'copate. To efface or shift the accent of a tone or chord falling on a naturally strong beat, by tying it over from the preceding weak beat; the latter then (generally) takes the accent.
Syncopated pedal. The release of the damperpedal on striking a chord, followed by immedi. ate depression of the pedal.
Syncopa'tion. The tying-over a weak beat to tho next strong beat.
Sy'rinx. Pandean pipes.

## T

T stands for Tasto, Tempo, Tenor, Toe (in organmusic), Tre (T. C. $=$ tre corde), and Tutti.
Tab/lature. I. The rules and regulations for the poetry and song of the Meistersinger.-2. Early musical notation for the lute, viol and organ.
Tace (It., tah'chěh).
Taci (It., tah'chē). $\}$ "Is silent"': an instrumental
Tacit (Latin).
or vocal part so marked is omitted during the movement or passage in question.
Tail. Same as Stem.
Takt (Ger., tăhkt). A beat; a measure; time... Ein Takt wie vorher zzvei, one measure like two before (same as Doppio movimento)...Streng im Takt, strictly in time.
Tambourine (-rēn'). A small, shallow drum with one head of parchment; played by striking it with the right hand. Around the hoop are several pairs of loose metallic plates called jingles.
Tam'-tam. r. A gong.-2. The Hindoo drum. (Also Tom-tom).
Tändelnd (Ger., ten'delnt). In a toying, bantering style.
Tantino (It., tǎhn-tēnŏh). A little; very little.
Tanto (It., tăhn'tǒh). As much, so much; too (much)... Allegro non tanto, not too fast...A tanto possibile, as much as possible.
Tanz (Ger., tăhnts). A dance.
$\left.\begin{array}{l}\text { Tarantella (It., tǎh-răhn-tel'lăh). } \\ \text { Tarantelle (Ger., tăh-răhn-tel'lě). }\end{array}\right\}$ A dance of southern Italy, in 6-8 time, the rate of speed gradually increasing, and the mode alternating between major and minor.-Also, an instrumental piece in 3.8 or $6-8$ time, very rapid tempo, and bold and brilliant style.
[geringly.
Tardamente (It., tăr-dăh-men’těh). Slowly, lin-
Tardando (It., tar-dǎhn'dőh). Delaying, retarding.
Tardato (It., tăr-dah’tǒh). Delayed, slower; retarded.
Tardo (It., tar'dǒh). Slow, lingering.
Tarentelle (Fr., tăh-răhn-tel'). Taraivtella.
Tastiera (It., tăh-stē-â'răh). Keyboard ; fingerboard...Sulla tastier a, on (near) the fingerboard.

Tasto (It., tăh'stǒh). Key ; fret; touch; finger• board; sul tasto, on (near) the fingerboard... Tasto solo means, that the bass part is to be played, either as written or in octaves, without chords.
Te stands for $S i$, in Tonic Sol-fa.
Technic (tek'nik), Technique (Fr., tek-nēk'). All that relates to the purely mechanical part of instrumental or vocal performance; mechanical training, skill, dexterity.
Tedesco, -a (It., těh-dĕh'skǒh, -skăh). German... Alla tedesca, in the German style (in waltzrhythms, with changing tempo).
Tema (It., tâ'măh). Theme.
Tem'perament. A system of tuning in which tones of very nearly the same pitch, like $C$ sharp and $D$ flat, are made to sound alike by slightly "tempering" them (that is, slightly raising or lowering them). When applied to all the tones of an instrument (as the piano), this system is called "equal temperament"; when only the keys most used are tuned (as was done formerly), the temperament is "unequal."
Tempestosamente (It., tem-pěh-stǒh-) săh-men'tĕh).
Tempestoso (It., tem-pěl1-stoh'sǒh). passionately, impetuously.
Tempo (It., tem'porh). 1. Rate of speed, move ment.-2. Time, measure...A tempo, return to the preceding pace...In tempo, same as A TEMPO; sempre in tempo, always at the same pace; in tempo misurato, in strict time (after " a piacere"). ... Tempo $\operatorname{com}(m) o d o$, at a convenient pace...Tem. po di Ballo, Bolero, Minuetto, etc., in the movement of a Ballo, Bolero, etc... Tempo giusto, at a proper, appropriate pace...Tempo rubato, see Rubato... L'istesso tempo, or Lo stesso tempo, the same tempo; indicates, at a change of rhythm, that the pace remains the same...Senza tempo, same as A PIACERE... Tempo primo, at the original pace.
Tempo-mark. A word or phrase indicating the rate of speed at which a piece should be performed. Thus "Adagio, M.M. $=56$," signifies a tranquil movement in which a quarter-note has the time-value of one beat of the metronome set at 56 . (See page $x v i$.)

Tenendo (It., těh-nen'doh). Sustaining.
Teneramente (It., těh-něh-răh-men'těh).
Tenerezza, con (kǒhn těh-něh-ret'săh). \} TenderTenero (It., tâ'něh-rưh).
ly, with tender emotion ; delicately, softly.
Tenor. The high natural male voice; the dramatic tenor, of full and powerful quality, has a range from $c$ to $b^{1}$; ; the lyric tenor, sweeter and less powerful, from $d$ to $c^{2}$ (or $c^{2}=$ ).-2. The viola. -3. A prefix to the names of instruments of similar compass; as tenor trombone.

Tenor C. Small $c$ :


Tenor-clef. The $C$-clef on the 4 th line.
Tenore (It., těh-noh'rěh). Tenor.
Tenor violin. The viola.
Tenth. r. The diatonic interval of an octave plus 2 degrees.-2. Same as Decima 2.
Tenute (It., těh-noo'těh). Sustain the notes.
Tenuto (It., těh-noo'tǒh). "Held"; means (a) generally, that a tone so marked is to be sustained for its full time-value ; (b) occasionally, legato... Forte tenuto (ften.), forte throughout... Tenuto. mark, a short stroke over a note.
Tepidamente (It., těh-pē - dăh -men'těh). Luke• warmly; in an even, unimpassioned style.
rernary. Composed of, or progressing by, threes. ...Ternary form, Rondo-form...Ternary measure, simple triple time.
[a larigot combined.
rertian. An organ-stop consisting of a tierce and
rerz (Ger., târts). 'The interval of a Third.
「erza (It., târ'tsǎh). $\int$
rerzett (Ger., târ-tset'). \}Properly, a vocal trio
rerzetto (It., târ-tset'tǒh). (seldom an instrumental one).
Tessitura(It., tes-sē-too'răh). The range covered by the main body of the tones of a given part, not including infrequent high or low tones. In English we say that the part "lies" high or low.
Tet'rachord. The interval of a perfect Fourth; tho four scale-tones contained in a perfect Fourth
Tetralogy. A connected series of + stage-works or oratorios.
Text. Word to which music is set.

Thematic composition. A style based on the contrapuntal treatment or development of one or more themes. (Invention, Fugue, Canon.)
Theme. A Subject.-Specifically, a theme is an extended and rounded-off subject with accompa niment, in period-form, proposed as a groundwork for elaborate variations (Tema con variazioni).
[1ute.
Theor'bo. A kind of large, double-necked bass
Thesis. Down-beat, strong beat.
Third. An interval embracing 3 degrees. Also, the third degree of the scale, the Mediant.
Thirteenth. An interval embracing an octave and a Sixth; a compound Sixth.
[iii.
Thirty-second-note. See Elem. of Notation, p.
Thorough-bass. A kind of musical shorthand in which chords are indicated by figures written - over a bass part.

Three-lined octave. See Elem. of Notation, p. v. Three-step. Tlie ordinary (Vienna) waltz.
Three-time, 3-time. Triple time.
Thrice-accented octave. See Elem. of Notation,
Thumb-position. The high positions in 'celloplaying, where the thumb quits the neck of the instrument.
Tie. A curved line joining 2 notes of like pitch which are to be sounded as one note equal to their united time-value.
Tied notes. 1. Notes joined by a tie.-2. Notes whose hooks are run logether in one or more thick strokes:
Tierce. 1. A Third.-2. In the organ. a mutationstop pitched $2^{1 / 3}$ octaves above the Diapason.3. One of the Canonical Hours.

Timbale (Fr., tăn-băhı').
Timballo (It., tim-băhl'lŏh). $\}$ Kettledrum.
Timbre (Fr., tăn'br). Quality of tone.
Timbrel (Hebrew). A tambourine or tabor.
Time. r. The division of the measure into equal fractional parts of a whole note ( 0 ), thus regulating the accents and rhythmic flow of music. The sign for time is the Time-signature (see below). There are 2 classes of time. Duple and Triple. In Duple time the number of beats to the measure is divisible by 2 ; in Triple time, by 3.

> There are also 2 sub-classes, Compound Duple time and Comfound Trifle time: in the former each beat contains a dotted note (or its equivalent in other notes or rests) divisible by 3 in the latter, not only the number of beats in each measure is divisible by 3 , but also each beat, as above.

Timidamente (It., tē-mē-dăh-men'těh).
Timidezza, con (kŏhn tē-mē-det'šhh).
Timido (It., tē'mē-dǒh).
Timore, con (It., kǒhn tē-moh'rěh).
Timorosamente (It., tē-mǒh-rǒh-săh-men'těh).
Timoroso (It., tē-mǒh-roh'sǒh).
a style expressive of timidity, hesitation, or fear.
Timpani (It., plural; tim'păh-nē). Kettledrums... Timpani coperti, muffled drums.
[pressively.
Tinto, con (It., kǒhn tin'tǒh). With shading; ex-
Toccata (It., tǒhk-kah'tăh). A composition for organ or harpsichord (piano), free and bold in style, consisting of runs and passages altérnating with fugued or contrapuntal work, generally in equal notes, with a flowing, animated, and rapid movement.

〔tave-scale.
Ton (Ger., tohn). A tone; key; mode; pitch; oc-
To'nal. Pertaining to tones, or to a ione, mode, or key.... Tonal fugue, see FUGUE.. Tonal imitation, imitation within the key $c^{6}$ a composition; non-modulating imitation.
Tonal'ity. The term Tonality həs a broader meaning and wider scope than Kev. Key denotes simply the mode of a piece, and the pitch of that mode ; strictly speaking, it refers onlv to harmonies constructed from the tones of its own diatonic scale, based on the tonic chord as the start-ing-point and point to which they return ; whereas Tonality includes any und every harmony related to this tonic chord. so long as no actual change of tonic (modulation) occurs.
Tonante (It., tǒh-năhn'těh). Thundering, thunder-
Tonart (Ger., tohn'art). Key (tonality).
Tone. See Acoustics... Half-tone, a minor, or chromatic, Second. . Whole tone, a major Sccond.
Tone'-color. Quality of tone.
Tongue (noun). A reed: (verb) to employ the tongue in producing, modifying, or irterrupting the tones of certain wind-instruments.

Tonguing. The production of tone-effects on wind-instruments by the aid of the tongue... Single-tonguing, the effect obtained by the repeated tongue-thrust to the nearly inaudible consonant $t$ or $d$; Double-tonguing, that obtained by the repetition of $t k$; Triple-tonguing, by $t k$ $t$; etc.
Ton'ic. 1. The keynote of a scale.-2. The triad on the keynote (tonic chord)... Tonic pedal, organpoint on the keynote...Tonic section, a section or sentence in the key in which the composition began, with a cadence to the tonic of that key.
Ton'ic Sol-fa'. A method of teaching vocal music, invented by Miss Sarah Ann Glover of Norwich, England, about 1812 . Pupils are taught to renognize the tones of the scale by observing the mental impressions peculiar to each tone. It is based on the Movable-Do system, and uses tine sylla. bles doh, ray, me, fah, soh, lah, te.
Tornando (It., tohr-năhn'dǒh). Returning; tornando al primo tempo, or ternardu come prima, returning to (resuming) the original tempo.
Tostamente (It., tǒh-stăh-mesi'(ěh). Rapidly and boldly.
Tostissimamente (It., tǒh-stis-sē-măh-men'tĕh). \} Tostissimo (It., toh-stis'sê-mǒh). Extremely fast.
Tosto (It., tô'stǒh). Swift bold; scon...Allegro molto, piu tosto presto, very fast, nearly presto.
Touch. I. The method and manner of applying the fingers to the keys of keyboard instruments. 2. The amount and kind of resistance overcome by the fingers in depressing the keys of an crgan or piano; as a heary or light touch, an elastic touch.
Tragicamente (T.t., trăh-jē-kăh-men'těh). Tragically.
Tranquillamente (It., trăhn-kwil-lăh-men'těh).
Tranquillezza, con (kǒhn trăhn-kwil-let'săh).
Tranquillità, won (kŏhn trăhn-kwil-lē-tah').
Tranquillo (IL., trăhn-kwil'lŏh).
Tranquilly, quietly, calmly.
Transcendental. The piano-style of Liszt and his followers; so-called because surpassing the playing of former pianists, and overpassing the limits of the piano by imitating the orchestra.

Transcription. The arrangement or adaptation of a piece for some voice or instrument other than that for which it was originally intended.
Transient. Passing; not principal; intermucitate. ...Transient chord, an intermediate chord foreign both to the key left and that reached... Transient modulation, a temporary modulation, soon followed by a return to the key left.
Transition. i. Modulation, especially a transient one.-2. In Tonic Sol-fa, a modulation without change of mode.
[in a different key.
Transpose. To perform or write out a composition
Transposing instruments. r. Instruments whose natural scale is always written in $C$ major, regardless of the actual pitch.-2. Instruments having some device by which the action or strings can be shifted so that higher or lower tones are produced than when they are in the normal position.
Transverse flute. Cross-flute. (See Flute.)
Trascinando (It., trăh-shē-năhn'dǒh). Dragging, delaying.
Trasporto, con (It., kǒhn trăh-spô'toolh). With transport, ecstatically.
[tarded.
Trattenuto (It., trăht-těh-noo'tǒh). Held back, re-
Traurig (Ger., trow'rìyh). Sad, melancholy.
Traversflöte (Ger., trăh-vârs'flö'tě). The crossflute; or, a 4 -foot organ-stop resembling it in timbre.
Tre (It., trā). Three...A tre, for three voices or instruments; a tre voci, for (in) three parts... Tre corde, see UNA CORDA.
Treble. Soprano...Treble clef, the $G$-clef:
Treibend (Ger., tri'bent). Urging, hastening.


Tremando (It., trěh-mǎhn'clơh).
Tremante (It., trěh-mǎhn'těh).
Tiemolando (trěh-mǒh-lăhn'dǒh).
With a tremoloeffect.

Iremolo (It., trâ'mǒh-lǒh). A quivering, flutter• ing. 1. In singing, a tremulous, unsteady tone.2. On bow-instruments, an effect produced by the very rapid alternation of down-bow and up-bow, written :

3. On the piano, the rapid alternation of the tones of a chord. 4 . The effect produced by the
tremolo-stop, or tremulant (organ). -5. The Tremulant. [lous, flutteriny effect. Tremoloso (It., trěh-mǒh-1oh'sǒh). With a tremu• Tremulant. The tremolo-stop in an organ.
Très (Fr., trä). Very; molto.
Triad. A "three-tone" chord composed of a given tone (the Root) with its Third and Fifth in ascending order in the scale.
Triangle. A steel rod bent into triangular shape, with one corner left slightly open ; it is struck with a metal wand.
Trichord piano. One having 3 strings (unisons) to each tone throughout the greater part of its compass.
Trill. The even and rapid alternation of two tones a major or minor Second apart; the lower tone is the principal note, the higher tone the auxiliary. Sign $t r$ or $t r$ anan.
$\left.\begin{array}{l}\text { Triller (Ger., tril'ler). } \\ \text { Trillo (It., tril'loh). }\end{array}\right\}$ A trill.
Trio (lt., trē̌ŏh). 1. A piece for 3 voices or in 3 parts.-2. In minuets, marches, etc., the trio or alternativo is a division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and cantabile style.
$\left.\begin{array}{l}\text { Triole (Ger., trē-oh'lĕ). } \\ \text { Triolet (Fr., trē-ŏh-lä'). }\end{array}\right\}$ Triplet.
Trionfale (It., trē-öhn-fah'lĕh). Triumphal.
Trionfante (It., trē-ǒhn-făhn'těh). Triumphant.
Triple counterpoint, time, tonguirg. See the nouns.
Triplet. A group of 3 equal notes to be performed in the time of 2 of like value in the regular rhythm;
written :


Tristezza, con (It., kőhn trí-stet'săh). $\}$ In a style
Tristo, -a (It., trístǒh). expressive of sadness, melancholy.
Tritone. The interval of 3 whole tones, or the augmented Fourth :


Trochee (tro'kē). A metrical foot of two syllables, long and short, accent on the first : ー こ.

Tromba (It., trǒhm'băh). A trumpet... Tromba marina (măh-rē'năh), the Marine trumpet, Seatrumpet, an ancient single-stringed bow-instrument the tone being so powerful that it was formerly used in the English navy for signalling.
Trombone. A metal wind-instrument of the trumpet family, whose distinguishing feature is the U-shaped slide. by which the tones are modified in pitch. Its ordinary compass is $21 / 2$ octaves.
Tronco, -a (It., trǒhn'kǒh, -kăh). Cut off short ; stopped abruptly.
Troppo (It., trôp'pǒh). Too, too much...Allegro, ma non troppo, rapid, but not too fast.
Troubadours. A class of poets and musicians originating in Provence, and flourishing in France, Spain and Italy from the ith century till toward the close of the 13 th.
Trüb(e) (Ger., trüp, trü̈'bĕ). Gloomy, dismal; sad, melancholy.
Trumpet. A metal wind-instrument with cupped mouth-piece and small bell ; the tone is brilliant, penetrating, and of great carrying power. It is a transposing instrument ; the ordinary compass is about 2 octaves. - In the organ the Trumpet is an 8 -foot reed-stop of powerful tone.
Tuba. I. The straight trumpet of the Romans.2. A name applied to the 3 lowest members of the Saxhorn family; they are metal wind-instruments of ponderous tone, with a compass of some 4 octaves.-3. In the organ, a reed-stop (tuba mirabilis) on a heavy pressure of wind, of very powerful and thrilling tone.
Tumultuoso (It., too-mǒǒl-too-oh'sǒh). Vehement, impetuous ; agitated.
Tune. An air, melody; a term chiefly applied to short, simple pieces or familiar melodies.
Tuning. 1. The process of bringing an instrument into tune.-2. The accordatura of a stringed instrument... Tuning-cone, a hollow cone of metal, for tuning metal flue-pipes in the organ... Tuning-crook, a CROOK 3...Tuning-fork, a twopronged instrument of metal, yielding one fixed tone (usually $a^{1}$ or $c^{2}$ )...Tuning-hammer, a handwrench for tuning pianos...Tuning-horn, a Tun-ing-cone ..Tuning-key, a Tuning-hammer... Tuning-slide, a sliding U-shaped section of the t ube in certain brass instruments, used to adjust their pitch to that of other instruments.

Turco, -a (It., toor'kŏh, -kăh). Turkish...Alla tur. $c a$, in Turkish style, with a noisy and somewhat monotonous harmonic accompaniment.
Turn. A melodic grace consisting (usually) of 4 notes, a principal note (twice struck) with its higher and lower auxiliary. Sign $\sim$.
Tutto, -a (It., tǒǒt'tǒh, -tǎh). All, whole; con tutta la forza, or tutta forza, with full power or strength... Tutti (tǒơt'tē), in scores, indicates the entrance of the whole body of instrumentalists or vocalists after a Solo... Tutto arco, whole bow.
Twelfth. 1. The interval of an octave plus a Fifth; a compound Fifth.-2. A mutation-stop in the organ, pitched a Twelfth higher than the Diapason.
Twenty-second. A triple octave.
Twice-accented. See Two-Lined.
Two-lined octave. See Elem. of Notation, p. v.
Two-time, 2 -time. Duple time.
Tym'pano. Same as Timpano.
Tyrolienne (Fr., tē-rǒh-l'yen'). A Tyrolese dance or dance-song, a peculiar feature of the latter being the yodel, especially as a refrain.-Hence, a modern round dance in $3-4$ time and easy movement.

## U

Üben (Ger., ü'ben). To practise.
Über (Ger., ü'ber). Over, above.
Übermässig (Ger., ü'ber-mä'sǐyh). Angmented. Übung (Ger., ü’bǒǒngk). Exercise; practice.
Uguale (It., oo-gwah'lěh). Equal, like, similar.
Ugualità, con (It., kǒhn oo-gwăh-lē-tah'). \} EqualUgualmente (It., oo-gwăhl-měn'těh).
ly, similarly ; evenly, smoothly, tranquilly.
Umano, -a (It., oo-mah'nŏh, -năh). Human... Voce umana, Vox humana; Cor anglais.
Umore, con (It., kǒhn oo-moh'rēh). With humor. Un (Fr., ön). \}One ; a or an... Un peu plus lent, a Une (Fr., ün). $\}$ little slower.
$\left.\begin{array}{l}\text { Un (It., oon). } \\ \text { Uno, -a (oónŏh, -năh). }\end{array}\right\}$ One; a or an... Una corda,
Uno, -a (oo'nŏh, -năh). Tre corde then means, re-
with the soit pedal ; Tre lease the soft pedal.

Unaccented octave. The small octave.
Un'da ma'ris (Latin, "Wave of the sea"). In the organ, an 8 -foot flue-stop pitched a trifle lower than the surrounding foundation-stops, the interference of its tone with theirs producing beats and a wavy, undulatory effect of tone.
Undec'uplet. A group of in equal notes to be performed in the time of 8 (or 6 ) notes of like value in the regular rhythm.
Undulazione (It., ǒŏn-doo-lăh-tsē-oh'něh). On bow. instruments, the vibrato effect (VIBRATO i).
Unequal temperament. See Temperament.
Unequal voices. Voices different in compass and quality: mixed voices.
Ungebunden (Ger., ŏŏn'gě - bǒŏn' den). Unconstrained; mit ungebundenem Humor, with unconstrained humor, burlando.
Ungeduldig (Ger., ǒŏn'gě-dǒǒl'dǐyh). Impatient(ly).
Ungestüm (Ger., ǒŏn'gĕ-shtūm'). Impetuous(ly).
Ungherese (It., óǒn-gā-rā'sěh). Hungarian.
Unison. A tone of the same pitch as a given tone; also, a higher or lower octave of the given tone. -In the piano, a group of 2 or $_{3}$ strings tuned to the same pitch and struck by one hammer, is called a unison; a string in such a group is called a unison-string.
Unisono (It., oo-nē'sǒh-nǒh). Unison...All'unisono, progressing in unison with or in octaves with.
Unitamente (It., oo-nē-tăh-měn'těh). Unitedly,
Uniti (It., oo-nétē). This signifies, after "divisi"," that the instruments or voices again perform their parts in unison.
Unito, -a (It., oo-nē'tŏh, -tăh). United, joined.
Uno (It.). See UN.
Unruhig (Ger., ǒŏn'roo'iyh). Restless(ly), unqui. et(ly).
Unschuldig (Ger., ǒŏn'shǒǒl'diyh). Innocent(ly).
Unter (Ger., ơon'ter). Under, below, sub-.
Untersatz (Ger., ठŏn'ter-zăhts'). Subbass.
Unvo'cal. 1. Not suitable for singing.-2. Not vibrating with tone; unvocal air is breath escaping with a more or less audible sigh or hiss, due to unskilful management of the voice.

Up'-beat. r. The raising of the hand in beating time.-2. An unaccented part of a measure (see AUFTAKT).
Up'bow. The stroke of the bow in the direction from point to nut ; the $U p$-bow mark is $V$ or $\Lambda$.
Ut. r. The first of the solmisation syllables.-2. Name of the note $C$ in France (pronounced üt).

## V

V stands for Vide, Violino, Volti, and Voce: Vv., for Violini.
Va (It., vah). Go on, continue...Va crescendo, go on increasing (in loudness).
Vacillando (It., vǎh-chē-lăhn'dŏh). $\}$ Vacillating;
Vacillante (It., vǎh-chē-1ăhn'těh). means that the passage is to be performed in a wavering, hesitating style.
Vago (It., vah'gŏh). Vague, dreamy.
Valse (Fr., văh1s). Waltz...Valse chantée, waltzsong...Valse de salon, a salon-piece in walta. time for the piano.
Value. The value (better time-value) of a note or rest is its length or duration as compared (a) with other notes in the same movement, or (b) with the standard whole note $\rho$ or any fractional note.
Valve. In brass wind-instruments, a device for diverting the air-current from the main tube into an additional side-tube, thus lengthening the air-column and lowering the pitch of the instrument's entire scale. There are Piston-valves and Rotary valves.
Valzer (It., văh1'tser). Waltz.
Variamente (It., văh-rē-ăh-men'těh). Variously, differently.
Variante (It., vǎh-rē-ăhn'těh). \}A variant; a differ-
Variante (Fr., văh-rè-ăhn't'). ent (optional) reading. (See Ossia.)
Variation. One of a set or series of transformations of a theme (see Theme) by means of harmonic, rhythmic, and melodic changes and embellishments.
Variazioni (It., văh-rē-ăh-tsē-oh'nē). Variations.
Varié (Fr., văh-rē-ā̀). Varied...Air or thème varié, same as Tema con variazioni.

Varsoviana (It., var-sǒh-vē-ah'nǎh). $\int_{\text {A }}^{1}$ A dance in Varsovienne (Fr., var-sǒh-v'yen'). moderate tempo and 3.4 time, with an auftukt of a quarter-note, the down-beat of every second measure being strongly marked.
Vaudeville (Fr., voh-d'-vē1'). A light comedy, often a parody, in which dialogue and pantomime alternate with witty and satirical couplets generally set to well-known popular airs.
Veemente (It., věh-ěh-men'těh).
Veemenza, con (kǒhn věh-ěh-men'tsăh), \} Vehemently, passionately.
Veil. A voice the tone of which is not quite clear and bell-like, but somewhat obscured, is said to have a "veil," or to be "veiled."
Velato, -a (It., věh-lah'tǒh, -tăh). Veiled.
Vellutato (It., vel-loo-tah'torh). Velvety.
Veloce (It., věh-loh'chěh). Rapid, swift; often means that a passage is to be performed faster than those before and after, then being the opposite of ritenuto.
Velocemente (It., věh-lǒh-chěh-men'těh). $\int_{\text {! }}^{1}$ Rapid-
Velocità, con (köhn věh-lǒh-chē-tal'). ly, swiftly.
[men'těh).
Velocissimamente (It., vĕh-lŏh-chis-sē-măh-1
Velocissimo (It., věh-lŏh-chis'sē-mǒh). Very fast, with extreme rapidity.
Ven'til. A valve.
Venusto (It., věh-nőơ'stǒh). Graceful, elegant.
Vergnügt (Ger., fär-gnüyht'). Cheerful(ly), cheery (cheerily).
Verhallend (Ger., far-hăhl'lent). Dying away".
Verlöschend (Ger., fâr-lö'shent). Dying away.
Verschiebung, mit (Ger., mit fâr-shē'bǒǒng ${ }^{\mathbf{k}}$ ). With shifting (soft) pedal, UNA CORDA; ohne lerschiebung, TRE CORDE.
Verschwindend (Ger., fär-shvin'dent). Vanishing,
Verse. r. In sacred vocal music, a portion of an anthem or service for a solo voice or solo voices. -2. A stanza.
Verse-anthem. One in which the verses (soli, duets, trios, quartets) predominate over the choruses... ''erse-service, a choral service for solo voices.

Ver'set. 1. A short verse, usually forming but one sentence with its response; for example:

> Vers. O Lord, save Thy people, Resp. And bless Thine inheritance.
-2. A short prelude or interlude for organ.
Ver'sicle. A Verseti.
[humor, depressed.
Verstimmt (Ger., fâr-shtimt'). Out of tune; out of
Verweilend (Ger., fär-vīlent). Delaying; ritenuto.
Vespers. Even-song ; the 6th of the Canonical Hours.
Vezzosamente (It., vet-tsǒh-săh-men'teh). $\}$ In a
Vezzoso (It., vet-tsoh'sóh). graceful, elegant style.
Vibrante (It., vē-brăhn'těh). With a vibrating, agitated effect of tone.
Vibrato (It., vē-brah'tǒh). I. On bow-instruments, the wavering effect of tone obtained by rapidly shaking the finger on the string which it is stop-ping.-2. In singing, (a) a tremulous effect caused by very rapid partial interruptions of the tone; (b) strongly accented, and diminishing in intensity: (also instrumental effect).
Vicendevole (It., vë-chen-dā'vǒh-lěh). Changeably, inconstantly.
Vicino (It., vē-chē'nŏh). Near: fiư vicino, nearer (as of sounds coming nearer and growing louder).
$\left.\begin{array}{l}\text { Vide (Latin). } \\ \text { Vidi (It., vē'dē). }\end{array}\right\}$ See...Vi --de, written in scores, means that a "cut" is to be made, and directs the performers to skip from $V i$-over to $d e$.
Viel (Ger., fēl). Much, great...Mit vielem Nachdruck, with strong emphasis.
Vigore, con (It., vē-goh'rěh).
Vigorosamente (vë-gǒh-rŏh-săh-men'tĕh). \}With
Vigoroso (It., vē-gǒh-roh'sǒh. vigor, energy.
Viol. A very ancient type of bow-instrument, differing from the violin family by having a fretted fingerboard, a variable number of strings (usually 6), and in the shape of the body. It was made in 4 sizes, like the violin, by which it was superseded in the orchestra, etc.
Viola (It., vē-ô'lah). r. The tenor violin.-2. A viol...Viola da gamba, "leg-viol," a large viol
held, like the 'cello, between the knees... Viola d'amore, a kind of tenor viol.
Viole (Fr., v'yohl'). A viol; a viola.
Violentamente (It., vē-ǒh-len-tălh-men'tĕh) $\}$ In a
Violento (It., vē-ǒh-len'tǒh).
violent, impetuous style.
Violin'. The familicr 4 -stringed bow-instrument, the leading orchestral instrum ${ }^{\text {n }}$; constructed in 4 sizes (the so-called string-quartec of the orchestra), tuned as follows :


The ordinary compass of the violin is from $\delta$ to $a^{3}$; soloists go several notes higher.
Violina. A metal flue-stop in the organ, of stringy timbre, usually of 4 -foot pitch.
Violinata (ít., vē-ǒh-lē-nah'tăh). 1. A piece for violin.-2. A piece for another instrument, imitating che riolin-style.
Violin-clef. The $G$-clef $\frac{7}{\text { P1 }}$. French violin-clef, the $G$-clef set on the lowest line of the staff.
Violin-diapason. A diapason-stop of stringy tone. Violino (It., vē-ǒh-lē'nǒh). Violin.
[diapason. Violon (Fr., v'yǒh-lŏhn'). x. Violin.-2. ViolinVioloncello (It., vē-ǒh-lǒhn-chel'lǒh). A 4 -stringed bow-instrument of violin-type (see Violin), held, while playing, between the knees; familiarly called the 'cello.
Violone (It., vē-ǒh-loh'něh). r. The bass-viol.2. An organ-stop on the pedal, of 16 -foot pitch and violoncello-like timbre.
Virginal. A small kind of harpsichord.
Virtuoso, -a (It., vēr-too-oh'sǒh, -săh). A finished instrumentalist or vocalist.
[(first) sight.
Vista (It., vi'stăh). Sight...A (prima) vista, at

Vistamente (It., vĭ-stăh-men'těh). $\}$ Briskly, aniVisto, -a (It., ví'stǒh, -stăh). matedly.
Vivace (It., vē-vah'chěh). Lively, animated, brisk. As a tempo-mark standing by itself, Vivace calls for a movement equalling or exceeding Allegro in rapidity. [Vivace, about Allegretto.
Vivacetto (It., vē-văh-chet'tǒh). Less lively than
Vivacemente (It., vē-văh-chěh-men'těh).)
Vivacezza, con (kǒhn vē-văh-chet'săh). \} Lively,
Vivacità, con (kǒhn veē-văh-chē-tah'). spirited, animated, brisk; vivace. [ly, presto.
Vivacissimo (It., vē-văh-chis'sē-mǒh). Very live-
Vivente (It., vē-ven'těh).
Vivido (It., vē'vē-dǒh).
Lively, spiritedly, brisk$1 y$.
Vivo (It., vē'vǒh).
Vo'cal. Pertaining to the voice; suitable for the singing-voice... Vocal cords, the 2 opposed ligaments set in the larynx, whose vibration, caused by expelling air from the lungs, produces vocal tones...Vocal glottis, the aperture between the vocal cords while singing...Vocal score, see SCORE.
Vocalise (Fr., vǒh-căh-lēz'). A vocal exercise or étude, sung to the vowels or solmisation-syllables.
Voce (It., voh'chěh; plural Voci [voh'chē]). Voice ; part... A due (tre) voci, for 2 (3) parts or voices; in ${ }_{2}$ (3) parts...Mezza voce, Sotto voce, see MEZZA, SOTTO.
Voice. I. The singing-voice, divided into six principal classes: Soprano, Mezzo-soprano, Contralto (Alto), Tenor, Baritone, and Bass. -2 . The word voice is often used instead of "part," in imitation of foreign usage; the practice cannot be recommended.
Voice-part. 1. A vocal part.-2. A Part [improper usage].
Voicing. Tuning (said of organ-pipes).
Voix (Fr., v'wăh). Voice ; part...A deux (trois) voix, for 2 (3) voices; in 2 (3) parts.
Volante (It., vǒh-lăhn'těh). Flying; light, swift.
Volata (It., vŏh-lah'tăh).
Volate (Ger., vǒh-lah'tě). \}A short vocal run or
Volatine (Fr., vǒh-lăh-tēn').
trill; a run or division; a light, rapid series of notes.

Volatina (It., vǒh-lăh-tē'nǎh). A short Volata.
Volkslied (Ger., fǒhlks'lēt). Folksong.
Volkst(h)ümlich (Ger., fǒhlks'tüm'lĭyh). Like a German follssong, or popular music.
Volkston, im (Ger., im forhlks'tohn). In the style of a folksong, or popular music.
Voll (Ger., forh1). Full...Volles Orchester. full orchestra...Volles Werk, full organ...Mit volleme Chore, with full chorus.
Volta (It., vǒhl'tăh). A turn or time... Primavolta (or Ima volta, Ima, Ia, I., r.), first time; Secunda zolta (or IIda rolta, etc.), second time; una volta, once; $d$ ue volte, twice.
Volteggiando (It., vǒhl-ted-jăhn'丸ŏh). Crossing hands on a keyboard.
Volti subito (It., vǒhl'tē soo'bē-tǒh). Turn over Volubilmente (It., vǒh-loo-bēl-men'těh). Fluently, flowingly.
Vol'untary. An organ-sole before, during, or after divine service ; or, a choral piece opening service. Voluttuoso (It., vǒhl-lǒǒt-too-oh'sǒh). Voluptuous. Vom (Ger., forhm). From the...Vom Anfang, DA CAPO.
Vorher (Ger., fohr-hār'). Before, previous(ly).
Vorig (Ger., fohr'iyh). Preceding, previous; as voriges Zeitmass, tempo precedente.
Vorspiel (Ger., fohr'shpēl). Prelude, introduction; overture.
Vortrag (Ger., fohr'trah). Rendering, interpretation, performance, style, delivery, execution.
Vorwärts (Ger., fohr'vârts). Forwards; etzuas voriwärts gehend, somewhat faster, poco piu mosso.
Vox (Latin). Voice... Vox angelica (angelic voice), a 4 -foot stop corresponding to the 8 -foot Vox humana... Vox humana (human voice), an 8 -foot reed-stop in the organ, the tone of which has a (fancied) resemblance to the human voice.

## W

Waits (also Waytes, Wayghtes, etc.). Originally, English street watchmen, who gave notice of their coming by sounding horns, etc.; later, town-musicians; and, still later, various irregular bands of indifferent music-makers.

Waldflöte (Ger., văhlt'flö'tě). An open metal fluestop in the organ, of 2 - or 4 -foot pitch and suave, full tone.
Waldhorn (Ger. văhlt'horn). The French horn
Waltz. A round dance in $3-4$ time, varying in tempo from slow to moderately fast... Waltz song, a song in waltz-rhythm.
Walzer (Ger., văhl'tser). Waltz.
Warble. See JODLER.
Wärme, mit (Ger., mit vâr'mě). With warmth, warmly; mit grosser Wärme, with great warmth.
Wehmut(h), mit (Ger., mit vä'moot). $\}_{\text {In }}$ In a style exWehmüt(h)ig (Ger., vā'mü'tĭyh).
[without valves. pressive of sadness or melancholy.
Weich (Ger., viyh). Soft, tender; mellow, suave.
Well-tempered. In equal, and therefore satis. factory, temperament.
Wenig (Ger., vā'nĭyh). Little; ein klein wenig langsamer, a very little slower.
Whipping bow. A form of violin-technic in which the bow is made to fall with a certain vehemence on the strings. Chiefly employed when one wishes to mark sharply single tones in rapid tempo, as :


White note. One with an open head: ( $\sigma$ ).
Whole note. The note 0
Whole shift. See SHIFT.
Whole step. r. The step of a whole tone.-2. A whole tone.
Whole tone. A major Second.
Wie (Ger., vē). As.-Wie oben, as above; wie vorker, as before, as at first; wie aus der Ferne, as from a distance.
Wiegend. (Ger., vē'ghent). Swaying, rocking.
Wind'-band. r. A company of performers on wind-instruments.-2. The wind-instruments in the orchestra; also, the players on, or parts writter. for, the same.
Wind'-instruments. Instruments whose tones are produced by wind (that is, compressed air).

Wolf. 1. The discord produced when playing, in certain keys, on an organ tuned in unequal temperament. - 2. In bow-instruments, an impersect or jarring vibration caused by sounding some particular tone or tones.
Wood'-wind. The group of wooden wind-instru. ments in an orchestra; or the players on them.
Working-out. See Development.
Wuchtig (Ger., vơớh'tīyh). Weighty, weightily, ponderous(ly), with strong emphasis.
Würde, mit (Ger., mit vür'dě). (With dignity;
Würdevoll (Ger., vür'dě-fǒhl'). ) loftily.
Wüt(h)end (Ger., vü'tent). Furious(ly), frantic(ally).

## X

Xyl'ophone. A veryancient instrument, consisting of a row of flat wooden bars fastened horizontally to two stretched cords, tuned to the tones of the scale, and struck (played on) with two mallets; a wooden dulcimer.

## Y

Yodel, Yodler. See JodLER.

## Z

Zart (Ger., tsăhrt). Tender, soft, delicate, dolce: slender....Mit zarten Stimmen, with soft-toned stops.
[flute-stop of very delicate tone.
Zartflote (Ger., tsăhrt'flö'tě). In the organ, a 4 -foot
Zärtlich (Ger., tsáhrt'liyh). Tender(ly), caressing(ly).
Zeffiroso (It., dzef-fē-roh'sǒh). Zephyr-like.
Zelo, con (It., kǒhn dzâ'lǒh).
Zelosamente (It., dzěh-lǒh-săh-men'tĕh). \}ZealousZeloso (It., dzěh-loh'sǒh).
ly, enthusiastically, with energy and fire.
'Ziemlich (Ger., tsēm'liyh). Somewhat, rather... Ziemlich bewest und frei in l'ortrag, quite animated and free in delivery (style).
Zierlich (Ger., tsēr'llyh). Neat(ly'), delicate(ly); graceful(ly).

Zimbalon. An improved dulcimer much employed in Hungarian music, provided with dampers, and having a chromatic scale of 4 octaves : $E$ to $e^{3}$.
Zingara, alla (It., ǎhl'lăh tsin'găh-răh). $\}$ In Gypsy Zingarese, alla (ăhl'lăh tsin-găh-rā'zěh). $\}$ styie.
Zither (Ger., tsit'ter). The modern zither has 32 or more strings stretched over a shallow wooden resonance-box, which has a fretted fingerboard on the side next the player; above the finger. board are 5 , melody-strings, plucked with a metal "ring" worn on the right thumb.
Zitternd (Ger., tsit'ternt). Trembling, tremulous.
Zögernd (Ger., tsö'gernt). Hesitating, retarding.
$Z u$ (Ger., tsoo). Too; to. [crescendu.
Zunehmend (Ger., tsoo'nā'ment). Increasing;
Zurückgehend (Ger., tsoo-r $\ddot{u} \mathrm{k}^{\prime}$ gā'ent) $^{\prime}$. Recurning (to a preceding slower tempo).
Zurückhaltend (Ger., tsoo-rük'hăh1'tent,. Holding back, ritardando.
Zwei (Ger., tsvi). Two.
Zweihändig (Ger., tsvi'hen'diyh). F,r 2 hands
Zweistimmig (Ger., tsvi'shtim'miyh). For 2 voices; in or for 2 parts.
Zwischensatz (Ger., tsvish'en-zăhts'). Episode
Zwischenspiel (Ger., trvish'en-shpēl'). Interludo intermezzo.

## Brief Biographies of Prominent Musicians

Abt (ăhpt), Franz, song-writer; b. Eilenburg, 1819 ; d. 1885 .
[poser ; b. Paris, 1802 ; d. 1856.
Adam (ăh-dăhn'), Adolphe-Charles, opera-com-
Alard (ăh-lar'), Jean-Delphin, violinist; b. Bayonne, 1815 ; d. 1888.
[Glasgow, 1864.
d'Albert (dăhl-bār'), Eugen, pianist, composer; b.
Arditi (ar-dē’tē), Luigi, composer; b. Crescentino, 1822; d. 1903. [b. Novgorod, 186r.
Arensky (ălı-ren'ske), Anton, pianist, composer;
Arne, Thos. Augustine, composer; b. London, 1710 ; d. $1778 . \quad$ [linist, b. Brussels, $1815 ;$ d. 1845. Artôt (ar-toh), Alexandre-Joseph Montagney, vio-
Auber (ǒh-bār'), Daniel-François-Esprit, operacomposer ; b. Caen, 1782 ; d. 1871.
Audran (oh-drăhn), Edmond, operetta-composer; b. Lyons, 1842 ; d. 1901 .

Bach (băh), Johann Sebastian, organist, composer; b. Eisenach, 1885 ; d. 1750.

Bach, Karl Philipp Emanuel, organist, composer; b. Weimar, 1714 ; d. 1788.

Baillot (băh-yoh'), Pierre, violinist; b. Passy, France, 177 I ; d. ${ }^{1842}$.
[Dublin, 1808 ; d. 1870 .
Balfe (bălf), Michael Wm., opera-composer; b.
Bargiel (bar'ghē-el), Woldemar, composer; b. Berlin, 1828 ; d. $1897 . \quad$ Eng1., 1838 ; d. 1896.
Barnby, Sir Joseph, composer, organist ; b. York, Beach, Mrs. H. H. A., composer; b. Henniker, N. H., 1867. [b. Bonn, 1770 ; d. 1827.

Beethoven (bāt'hoh'fn), Ludwig van, composer; Bellini (bel-lē'nē), Vincenzo, opera-composer; b. Catania, Sicily, 180 ; d. 1835.
Ben'del, Franz, pianist; b. Schönlinde, Bohemia, 1833; d. 1874.
[d. 1885.
Ben'edict, Sir Julius, composer; b. Stuttgart, 1804 ;
Ben'nett, Sir Wm. Sterndale, composer; b. Sheffield, 1816 ; d. 1875 . 1802 ; d. 1870. Bériot (bā-rē-oh'), Charles de, violinist; b. Louvain, Berlioz (bâr-le-ǒhz), Hector, composer; b. Côte-Saint-André, 1803 ; d. 1869 .
[d. 1876.
Bertini (băr-té 1 e e ), Henri, pianist ; b. London, 1798 ;

Best, Wm. Thomas, organist ; b. Carlisle, 1826 ; d. 1897.
[1786; d. 1855.
Bishop, Sir Henry Rowley, composer; b. London,
Bizet (bē-zā'), Georges, opera-composer; b. Paris, 1838: d. 1875.
Boieldieu (bwăh-el-d'yö'), François-Adrien, operacomposer ; b. Rouen, 1775 ; d. 1834.
Boito (bŏh-ē'tǒh), Arrigo, opera-composer; b. Padua, 1842.
Bononcini (bǒh-nǒhn-chē'nē), Giovanni, operacomposer; b. Modena, r660; d. 1750(?).
Borodin (bǒh-rǒh-dēn') Alexander, compose: ; b. St. Petersburg, 1834; d. 1887.
Brahms (brahmss), Johannes, composer; b. Hamburg, 1833 ; d. 1897.
[ter, 1844.
Bridge, Sir John F., composer; b. Oldbury, Worces-
Brockway, Howard A., composer; b. Brooklyn, N. Y., 1870.

Bruch (brǒǒh), Max, composer; b. Cologne, 1838.
Bruckner (brǒǒk'ner), Anton, composer; b. Ansfelden, 1824 ; d. 1896. [ravia, 1846.
Brüll (brül), Ignaz, composer; b. Prossnitz, Mo-
Buck, Dudley, composer ; b. Hartford, Conn., 1839.
Bull, John, organist, composer; b. Somersetshire, Engl., 1563 ; d. 1628.
Bull, Ole, violinist; b. Bergen, Norw., 18 ıo ; d. 1880.
Bülow (büloh), Hans Guido von, pianist; b. Dresden, 1830 ; d. 1894.
Bungert (bǒǒng'ert), August, opera-composer; b. Mïlheim-on-Ruhr, 1846 .
Busoni (boo-soh'nē), Ferruccio Benvenuto, pianist, composer ; b. Empoli, 1866.
Byrd, Wm., composer ; b. London, 1538 (?) ; d. 1623.
Cal'dicott, Alfred James, composer; b. Worcester, Engl., 1842 ; d. 1897.
Carissimi (kăh-ris'sē-mē), Giacomo, composer; b. Marino, 1604 (?) ; d. 1674.
Chadwick, George Whitfield, composer; b. Lowell, Mass., 1854.
Chaminade (shăh-me-năhd'), Cécile, composer; b. Paris, 1861.
Cherubini, Luigi (kā-roo-bē'nē), composer; b. Florence, 1760 ; d. 1842.

Chopin (shǒh-păn), Frédéric, composer; b. Zelazowa Wola, Poland, i8ı; d. 1849.
Cimarosa (chē-măh-roh'săh), Domenico, composer; b. Aversa, 1749 ; d. 1801. [1752; d. 1832.
Clementi (clā-men'tē), Muzio, pianist; b. Rome, Concone (kǒhn-koh'něh), Giuseppe, vocal teacher; b. Turin, 1810(?) ; d. 1861.
[1653; d. 1713.
Corelli (kǒh-rel'lē), Arcangelo, violinist; b. Imola,
Costa, Sir Michael, opera-composer; b. Naples, 181o(?) ; d. 1884.
[is, 1668 ; d. 1733.
Couperin (koo-p'-răn), François, composer; b. Par-
Cowen, Frederic Hymen, composer; b. Kingston, Jamaica, 1852 . [Mannheim, 1771; d. 1858.
Cramer (krah'mer), Johann Baptist, pianist; b.
Cui (kwē), César, composer; b. Vilna, Russia, 1835.
Czerny (tchār'nē), Karl, pianist; b. Vienna, 1791 ; d. 1857.
[sen, 1832 ; d. 1885.
Dam'rosch, Leopold, conductor, composer; b. Po-
Damrosch, Frank, conductor; b. Breslau, 8859.
Damrosch, Walter, conductor, composer; b. Breslau, 1862. [poser; b. Bagnères, 18 r8.
Dancla (dăhn-clăh), Jean-Bapt.-Ch., violinist, com-
Dargomyzsky (dar-gǒh-müsh'ke), Alex., pianist, composer; b. Toula, Russia, 1813; d. 1869.
David (dah'vid), Ferdinand, violinist ; b. Hamburg, 1810; d. $1873 . \quad$ [Cadenet, 18 xo ; d. 1876.
David (dah-vid'), Félicien-César, composer; b.
De Koven, Reginald, operetta-composer; b. Middletown, Conn., 1859.
Delibes (dŭ-lēb'), Léo, opera-composer ; b. St. Ger-main-du-Val, $18{ }_{3} 6$; d. 189r.
Diabelli (dē-ăh-bel'lē), Antonio, composer; b. Mattsee, 178 r ; d. 1858.
[d. 1856.
Döhler (döller), Theodor, pianist; b. Naples, 1814; Donizetti (dǒh-nē-tset'tē), Gaetano, opera-composer; b. Bergamo, 1797 ; d. 1848.
[1835.
Draeseke (drä'zě-kě), Felix, composer; b. Koburg,
Dreyschock (drīshǒhk), Alexander, pianist ; b. Zack, Boh., 1818 ; d. 1869. [nay, France, 1834.
Dubois (dü-bwăh'), Théodore, composer; b. Ros-
Dussek (doo'shek), Johann Ladislaus, pianist; b Tschaslau, Boh., $\mathrm{x}_{7}$; ; d. 18 m 2 .

Dvơ̌ák (dvor'shahk), Antonin, composer ; b. Mühlhausen, Boh., 1841; d. 1904. [1813; d. 1893.
Dwight, John Sullivan, writer; b. Boston, Mass., Ehlert (a'lert), Louis, writer, composer ; b, Königsberg, 1825 ; d. 1884.
Ehrlich (är $\left.\mathbf{r}^{\prime} l \mathbf{y} \mathbf{y h}\right)$, Alfred Heinrich, pianist, writer: b. Vienna, 1822 ; d. 1899.

Ernst (ārnst), Heinrich Wilhelm, violinist; b. Brünn, 1814; d. 1865 . [Belg., 1784 ; d.187ı. Fétis (fā-tēss), François-Jos., writer; b. Mons, Field, John, pianist, composer; b. Dublin, 1782 ; d. 1837.

Fielitz (fē'lits), Alex. von, composer; b. Leipzig, Fiorillo (f'yǒh-ril'lŏh), Federigo, violinist; b. Brunswick, 1743; d. 1812.
Flotow (floh'toh), Friedrich von, opera-composer; b. Teutendorf, 13 r2; d. 1883 .

Foerster, Adolph Martin, composer; b. Pittsburg, Foote, Arthur Wm., composer ; b. Salem, Mass., 1853. [1826; d. 1864. Foster, Stephen Collins, composer; b. Pittsburg, Franck (frăhnk), César-Auguste, composer; b. Liége, 1822 ; d. 1890 . [1815; d. 1892.
Franz (frăhnts), Robert, song-composer; b. Halle,
Frescobaldi (frěh-skǒh-bǎhl'dē), Girolamo, organist ; b. Ferrara, 1583 ; d. 1644.
Gade (gah'děh), Niels Wilhelm, composer; b. Copenhagen, ${ }_{1817}$; d. 1890. drid, 1805.
Garcia (gar'shǎh), Manuel, vocal teacher; b. Ma-
Garrett, George Mursell, organist; b. Winchester, Eng1., 1834 ; d. $1897 . \quad$ [b. Huysse, Belg., 182 \&.
Gevaert (ǧ̆'-vahrt), François-Auguste, composer;
Gibbons, Orlando, composer ; b. Cambridge, Engl., 1583 ; d.. 1625.
[b. Nancy, 1844 .
Gigout (zhē-gon'), Eugène, organist, composer;
Glazounow (glăh-tsoo'nŏhv), Alex., composer; b. St. Petersburg, 1865.
Glinka (glin'kăh), Michael, opera-composer; b. near Smolensk, 1804 : d. 1857.
Gluck (glǒǒk), Christoph Wilibald von, opera. composer; b. Weidenwang, 1714 ; d. 1787.
Godard (gǒh-dar'), Benjamin, opera-composer; b. Paris, 1849 ; d. 1895.

Goetschius (göt'she-ǒŏss), Percy, theorist ; b. Paterson, N. J., 1853.
Goetz (göts), Hermann, composer; b. Königsberg, 1840 ; d. 1876.
[thely, Hungary, 18 зo.
Goldmark (gǒhlt'mark), Karl, composer; b. Kesz-
Gomes (goh'mess), Antonio Carlos, opera-composer; b. Campinas, Brazil, 1839 ; d. 1896.
Gottschalk, Louis Moreau, pianist; b. New Orleans, 1829 ; d. 1869 . [Paris, 1818 ; d. 1893.
Gounod (goo-nǒh), Charles, opera-composer; b.
Gouvy (goo-vēI, Louis-Théodore, composer; b. Goffontaine, 1819 ; d. 1898.
Graun (grown), Karl Heinrich, composer; b. Whahrenbrück, 1701; d. 1759 . 1741 ; d. 1813.
Grétry (grā-trē), André, opera-composer; b. Liége,
Grieg (grēg), Edvard Hagerup, composer; b. Bergen, 1843 .
Grove, Sir George, writer; b. Claphan, Surrey,
Guilmant (gēl-măhn), Alex., organist, composer ; b. Boulogne, 1837 .
[Paris, 1799 ; d. 1862.
Halévy (hăh-lā-vē), Jacques, opera-composer; b.
Hallé, Sir Charles, pianist, conductor ; b. Hagen, Westph., 1819; d. 1895 . [Halle, 1695 ; d. 1759.
Händel (hen'del), Georg Friedrich, composer; b.
Hanslick (hăhnss'lick), Eduard, writer; b. Prague, 1325 ; d. 1904.
d'Hardelot (dar-d'-lŏh), Guy, song-composer; b. near Boulogne (contemporary).
Hauptmann (howpt'măhn), Moritz, theorist, composer; b. Dresden, 1792 ; d. 1868. [1732; d. 1809.
Haydn (hīdn), Josef, composer; b. Rohrau, Austria,
Heller, Stephen, pianist, composer; b. Pesth, 1815 ; d. 1888.
[Breslau, 1850.
Henschel (hen'shel), Georg, composer, singer; b.
Henselt (hen'selt). Adolf von, pianist, composer; b. Scıwabach, Bav., r8ı4; d. IS8g.

Herbert, Victor, composer ; b. Dublin, 1859.
Hérold (hā-rŏhld), Louis, opera-composer; b. Paris, 1791 ; d. $1833 . \quad$ [1888.
Herz (hảrts), Henri, pianist; b. Vienna, ı8ob; d. Hiller, Ferdinand von, composer; b. Frankfort, 1811; d. 1885.
Hoffman, Richard, pianist; b. Manchester, Engl.,
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Hofmann, Heinrich, opera-composer; b. Berlin, 1842 ; d. 1902.
[ r 847 ; d. 1903.
Holmès, Augusta Mary Anne, composer; b. Paris,
Hullah, John Pyke, writer, vocal teacher; b. Worcester, Eng1., 1812 ; d. 1884.
Hummel (hǒŏm'mel), Johann Nepomuk, pianist ; b. Pressburg, 1778 ; d. 1837.

Humperdinck (hǒŏm'per-dink), Engelbert, composer; b. Sieg burg, near Bonn, 1854.
Hünten (hün'ten), Franz, composer; b. Koblenz, 1793 ; d. 1878.
[b. Newark, N. J., 1862.
Huss (hǒǒss), Henry Holden, pianist, composer;
d'Indy (dăn-dē), Paul Vincent, pianist, composer ; b. Paris, 1851 .
[b. Breslau, 183 I ; d. 1902.
Jadassohn (yah'dǎhs-zohn), Salomon, composer; Jaëll (yah'el), Alfred, pianist; b. Trieste, 1832 ; d. 1882.
[berg, 1837 ; d. 1879.
Jensen (yen'sen), Adolf, song-composer ; b. Königs-
Joachim (yoh'ăh-kim), Joseph, violinist; b. Kittsee, near Pressburg, 1831.
Jomelli (yǒh-mel'lē), Nicola, opera-composer; b. Aversa, ${ }_{1714}$; d. 1774.
Joncières (zhŏhn-s'yâr), Félix de, opera-composer ; b. Paris, 1839 ; d. 1903.

Jordan, Jules, tenor, composer; b. Willimantic,
Josef'fy (yǒh-zef'fē), Rafael, pianist; b. Hunfalu, Hungary, 1853.
Kalkbrenner (kăhlk'bren-ner), Friedrich, pianist, composer; b. Germany, 1788; d. 1849.
Kalliwoda (kăh-lē-voh'dăh), Johann W., violinist; b. Prague, 1801 ; d. 1866.

Kéler-Béla (kāler bā́lăh), Albert, dance-composer ; b. Bartfeld, Hungary, 1820 ; d. 1882.
Kelley, Edgar Stillman, writer, composer; b. Sparta, Wis., $1857 . \quad$ [1821; d. 1885.
Kiel (kēl), Friedrich, composer; b. Puderbach,
Kienzl (kën'tsl), Wilhelm, opera-composer; b. Waizenkirchen, Austria, 1857.
Kirchner (kēryh'ner), Theodor, composer; b. Chemnitz, 1824 ; d. 1903.
[1818; d. 1868.
Kjerulf (chěrrǒŏlf), Halfdan, composer; b. Norway,
Klein (klin), Bruno Oscar, organist, composer; b . Osnabrück, 1858.

Klindworth (klint'vorhrt), Karl, pianist ; b. Hanover, 1830.
Klughardt (kloog'hart), August ; b. Köthen, 1847 ; d. 1902.
[wick, 1820 ; d. r886.
Köhler (kö’ler), Louis, pianist, composer; b. Bruns-
Kontski (kǒhnt'skē), Apollinaire de, violinist; b. Warsaw, 1825 ; d. 1879.
Koschat (kǒh'shǎht), Thomas, composer; b. Viktring, near Klagenfurt, 1825 .
Kreutzer (krăhü'tser), Conradin, opera-composer ; b. Mösskirch, 1780 ; d. 1849.
[d. 1831.
Kreutzer, Rodolphe, violinist; b. Versailles, 1766 ;
Kücken (kük'en), Friedrich Wilhelm, song-composer; b. Bleckede, Han., 1810 ; d. 1882.
Kuhlau (koo'low), Friedrich, composer; b. Uelzen, 1786; d. 1832 .
Kullak (kǒǒl'lăhk), Theodor, pianist; b. Krotoschin, Posen, 18 r 8 ; d. 1882.
[1804; d. 1890.
Lachner (lăh'ner), Franz, composer; b. Rain, Bav.,
Lachner, Ignaz, composer; b. Kain, 1807; d. 1895.
Lachner, Vincenz, composer; b. Rain, 1811 ; d. 189.3.
Lalo (lăh-lǒh), Édouard, composer; b. Lille, 1823 ; d. 1892 .

Lang, Benj. Johnson, pianist; b. Salem, Mass., Lanner (lăhn'ner), Joseph, dance-composer; b. Oberdöbling, r8or : d. 1843.
Lassen (lăhs'sen), Eduard, composer; b. Copenhagen, 1830 ; d. 1904.
[1520; d. ${ }^{1594 .}$
Lasso (lăhs'sǒh), Orlando di, composer ; b. Mons,
Lecocq (lŭ-kǒhk'), Charles, operetta-composer ; b. Paris, 1832 .
Leoncavallo (lā - ǒhn-kăh - văhl'lǒh), Ruggiero, opera-composer; b. Naples, 1858.
Leschetizky (lě-shě-tit'skē), Theodor, pianist; b. Lancut, Poland, 1830.
[Petersburg, 1855.
Liadow (l'yah'dǒhf), Anatole, composer; b St.
Liebling (lēp'ling ${ }^{\mathbf{k}}$ ), Emil, pianist ; b. Pless, Silesia, 185 r.
Lind, Jenny, soprano ; b. Stockholm, 1820 ; d. 1887.
Liszt (list), Franz, pianist, composer ; b. Kaiding, Hungary, 18 ri ; d. 1886.
Lortzing (loh $\mathbf{r}^{\prime} \mathrm{tsing} \mathrm{g}^{\mathbf{k}}$ ), Albert, opera-composer; b. Berlin 1801 ; d. 1851.

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Löschhorn (lösh'horn), Albert, pianist; b. Berlin, 1819.

Löwe ( $1{ }^{\prime} \neq$ vě), Carl, composer; b. Löbejün, near Halle, 1796 ; d. 1869.
Lully (lül-lē), Jean-Baptiste, opera-composer; b. Florence, 1633 ; d. 1687.
MacCunn, Hamish, composer; b. Greenock, 1868.
MacDowell, Edward Alex., composer; b. New York, 186ı. [don, 1813; d. 1887. Macfarren, Sir George Alex., composer; b. LonMackenzie, Sir Alex. Campbell, composer; b. Edinburgh, 1847.
[b. Palermo, 1822.
Marchesi (mar-kā'zē), Salvatore, baritone, teacher;
Marmontel (mar-mǒhn-tel'), Antoine-François, pianist; b. Clermont-Ferrand, 18 r 6 ; d. 1898.
Marschner (marsh'ner), Heinrich, opera-composer; b. Zittau, 1795; d. 186ı. [Capua, 1856.
Martucci (mar-tǒǒt'chē), Giuseppe, composer; b.
Marzo (mar'tsǒh), Eduardo, composer; b. Naples (contemporary). [Leghorn, $186_{3}$.
Mascagni (măh'skăhn'yē), Pietro, composer; b.
Mason, Dr. Wm., pianist, composer; b. Boston, Mass., 1829.
[Monteaux, 1842 .
Massenet (măh-s'-nā'), Jules, opera-composer; b. Méhul (mā-ül), Étienne-Nicolas, opera-composer: b. Givet, 1763 ; d. 1817. [Australia, 1865.

Melba (mel'băh), Nellie, soprano; b. Melbourne,
Mendelssohn, Felix, composer; b. Hamburg, 1809 ; d. 1847.

Mercadante (mâr-căh-dăhn'těh), Saverio, operacomposer ; b. Altamura, i795; d. 1870.
Meyerbeer (mīer-bār), Giacomo, opera-composer ; b. Berlin, 1791 ; d. 1864.

Meyer-Helmund (hel'mǒŏnt), Erik, composer; b. St. Petersburg, 186 r.
Meyer-Olbersleben (ŏhl'bers-lā'ben), Max, composer; b. Olbersleben, 1850.
Millöcker (milllök-ker), Karl, operetta-composer; b. Vienna, 1842 ; d. 1899.

Molique (mǒh-lēk'), Wilhelm Bernhard, violinist: b. Nuremberg, 1803 ; d. 1869.

Monteverde (mǒhn-těh-vâr'đěh), Claudio, ccm. poser; b. Cremona, ${ }_{5} 6_{7}$; d. ${ }^{1} 6_{+3}$.

Morley, Thomas, contrapuntist; b. England, 5557 (?); d. 1604.

Moscheles (mǒh'shě-less), Ignaz, pianist, composer; b. Prague, 1794 ; d. 1870.
Moszkowski (mőhsh-kǒhv'skē), Moritz, pianist, composer ; b. Breslau, 1854 .
Mozart (moh'tsart), Wolfgang Amadeus, composer; b. Salzburg, 1756; d. 1791.
Ness'ler, Victor E., opera-composer; b. Baldenheim, Alsatia, 3841 ; d. 8890.
Neva'da, Emma, soprano; b. Nevada, U. S., 1860 (i).
Nev'in, Ethelbert Woodbridge, pianist, composer; b. Edgeworth, Pa., 1862 ; d. 1902.

Nicolai (nē'cǒh-lī), Otto, opera-composer; b. Königsberg, 1810 ; d. 1849.
Offenbach (ohf'fn-băh), Jacques, operetta-composer; b. Cologne, 1819 ; d. 1880.
Pacini (păh-chē'nē), Giovanni, opera-composer; b. Catania, $\mathbf{1 7 9 6 ; \text { d. } 1 8 6 7 .}$
Paderewski (păh-dĕ-reff'skē), Ignace Jan, pianist; b. Podolia, Polanci, 1859 . [Genoa, $\mathbf{x}_{72}$; 1]. 1840.

Paganini (pǎh-gǎh-nē'nē), Niccolò, violinist; b.
Paine, John Knowles, composer; b. Portland, Me., 1839. [poser; b. Taranto, 1741 ; d. 1816.

Paisiello (pǎh-ē-zē-el’lǒh), Giovanni, opera-com-
Palestrina (pǎh-lě-strēnăh), composer; b. Palestrina, 1515 (?) ; d. 1594. [Breslau, 1807; d. 1887.
Panofka (păh-nð̌hf'kăh), Heinrich, violinist; b.
Panseron (păhn-s'-rơhn'), Auguste-Mathieu, vocal teacher; b. Paris, 1796 ; d. 1859.
[Mass., 1863.
Parker, Horatio Wm., composer ; b. Auburndale,
Patti, Adelina, soprano; b. Madrid, 1843.
Parry, Sir Charles H. H., composer; b. Bournemouth, 8848 .
Perabo (pěr'ăh-bo), Ernst, pianist, composer; b.
Pergolesi (pār-gǒh-lă'zē), Giovanni Battista, composer; b. Jesi, 1710 ; d. 1736.
Philipp (fē-lēp), Isidor, pianist; b. Pesth, 1863.
Piccinni (pit-chin'nē), Nicola, opera-composer; b. Bari, 1728 ; d. 1800.
[burg, 1810; d. 1874.
Plaidy (plā’dē), Louis, piano-teacher; b. Hubertus-
Pleyel (plã-el'), Ignace-Joseph, composer, pianomfr. ; b. Ruppertsthal (Vienna), 1757 ; d. 1831.

Ponchielli (pŏhn-k'yel'lē), Amilcare, opera-composer; b. near Cremona, 1834 ; d. 1886. [1845.
Popper (pǒhp'per), David, violoncellist ; b. Prague, Prout, Ebenezer, composer, theorist; b. Oundle, Northamptonshire, 1835 .
[b. Lucca, 1858.
Puccini (pǒǒt-chē'nē), Giacomo, opera-composer;
Pugno (pün-yǒh), Raoul, pianist; b. Montrouge, 1852.

Pur'cell, Henry, composer ; b. London, 1658 ; d. 1695. Raff, Joachim, composer; b. Lachen, Switz., 1822 ; d. 1882.

Rameau (răh-moh'), Jean-Philippe, opera-composer; b. Dijon, 1683 ; d. 1764.
Rand'egger, Alberto, composer; b. Trieste, 1832.
Reinecke (ri'ně-kĕ), Carl, pianist, composer; b. Altona, 1824.
[seilles, 1823.
Reyer (rã-yār), Louis, opera-composer; b. MarRheinberger (rīn'bār-ger), Joseph, composer; b. Vaduz, 1837 ; d. 1901.
Richter (rĭyh'ter), Ernst Fr., theorist; b. GrossSchönau, 1808; d. 1879.
Richter, Hans, conductor; b. Raab, Hungary, 1843.
Riemann (rē'măhn), Hugo, writer; b. Grossmehlra, 1849.

Ries (rēss), Ferdinand, pianist, composer; b. Bonn,
Rimbault, Edward Francis, writer; b. London, 1816; d. 1876.
[vin, Russia. 1844.
Rimsky-Kor'sakov, Nicolas, composer; b. Tikh-
Rinck, Johann, organist; b. Elgersburg, Thuringia, 1770; d. 1846.
[d. 1830.
Rode (rǒhd), Pierre, violinist; b. Bordeaux, 1774 ;
Rossini (rǒhs-sē'nē), Gioachino, opera-composer; b. Pesaro, 1794 : d. 1868.

Rubinstein (roo'bin-stin), Anton, pianist, composer; b. Wechwotynecz, 1830; d. 1894.
Rückauf (rïk'owf), Anton, song-composer; b. Prague, 1855 : d. 1903.
Sacchini (săhk-kē'nē), Antonio M. G., opera-composer; b. Pozzuoli, 1734 ; d. $1786 . \quad$ [Paris, 1835.
Saint-Saëns (săn-să-ăhn'), Camille, composer; b. Sarasate (săh-răh-sah'těh), Pablo de, violinist; b. Pamplona, Spain, 1844.
[France, 1852.
Sauret (soh-rā'), Emile, violinist; b. Dun-le-Roi,

Scarlatti (skar-lăht'tē), Alessandro, composer; b. Trapani, 1659 ; d. 1725.
Scarlatti, Domenico, harpsichordist, composer; b. Naples, 1683 (?) ; d. 1757.
Scharwenka (shar-veng'kăh), Philipp, composer; b. Samter, Posen, 1847.
[1850.
Scharwenka, Xaver, pianist, composer; b. Samter,
Schubert (shoo'bert), Franz Peter, composer; b. Lichtenthal, 1797 ; d. 1828.
Schumann (shoo'măhn), Robert, composer; b. Zwickau, 18 ıо ; d. 1856.
Schumann, Clara, pianist; b. Leipzig, 1819 ; d. 1896. Schytte (shït'tě), Ludvig, pianist, composer; b. Aarhus, Jutland, 1850.
[cow, 1872.
Scriabine (skrē-ah'bēn), Alex., composer; b. MosSeiss (ziss), Isidor, pianist; b. Dresden, 1840.
Sgambati (zgaxhm-bah'tē), Giovanni, pianist; b. Rome, 1843 .
[Conn., 1858.
Shelley, Harry Rowe, composer; b. New Haven,
Sherwood, William Hall, pianist; b. Lyons, N. Y., 1854.

Sieber (zee'ber), Ferdinand, vocal teacher; b. Vienna, 1822 ; d. 180.5.
Sinding, Christian, composer; b. Kongberg, Norway, 1856 .
Sitt (zit), Hans, violinist; b. Prague, 1850.
Sivori (sē-voh'rē), Ernesto Camillo, violinist; b. Genoa, 1815 ; d. 1894.
Smetana (smātǎh-năh), Friedrich, opera-composer; b. Leitomischl, Boh., 1824 ; d. 1884.
Sousa (soofzăh), John Philip, band-master, composer; b. Washington, D. C., 1856.
[1817.
Spindler, Fritz, pianist, composer; b. Würzbach,
Spohr, Ludwig, violinist, composer ; b. Brunswick, 1784 ; d. 1859.
Spontini (spơhn-tē'nē), Gasparo, opera-composer ; b. Majolati, 1774 ; d. 1851.

Stainer, Sir John, organist, composer ; b. London, 1840; d. 1901.
Stanford, Charles Villiers, composer; b. Dublin,
Steibelt (sti’belt), Daniel, pianist ; b. Berlin, 1765 ; d. 1823 [d. 1849.

Strauss, Johann (Sr.), composer; b. Vienna, 1804;

## ${ }_{17} 6$ Brief Biographies of Prominent Musicians

Strauss, Johann (Jr.), composer; b. Vienna, 1825 ? d. 1899 .

Strauss, Richard, composer; b. Munich, 1864.
Sullivan, Sir Arthur, operetta-composer; b. London, 1842 ; d. 1900.
[b. Spalato, 1820 ; d. 1895.
Suppé (sǒǒp-pā'), Franz von, operetta-composer;
Svendsen, Johan, violinist, composer; b. Christiania, 1840.
[1692; d. 1770.
Tartini (tar-tē'nē), Giuseppe, violinist; b. Pirano,
Tausig (tow'ziyh), Carl, pianist; b. Warsaw, 1841; d. 1871. [Kamsko-Wotkinsk, 1840; d. 1893.

Tchaikovsky (chī-kŏhv'skē), Peter, composer; b.
Thalberg (tahl'bārg), Sigismund, pianist, composer ; b. Geneva, 1812 ; d. 1871.
Thomas (tǒh-măh'), Ambroise, opera-composer; b. Metz, 18ı; d. 1896.
[land, 1835 ; d. 1905.
Thomas, Theodore, conductor; b. Esens, E. Fries-
Thomas, Arthur Goring, composer; b. near Eastbourne, Sussex, 185 r.
Vaccai (văhk-kah'e), Niccolò, vocal teacher, composer; b. Tolentino, 1790 ; d. 1848.
Van der Stucken, Frank, composer; b. Fredericks-

Verdi (vâr'dē), Giuseppe, opera-composer; b. Le
Vieuxtemps (v'yö-tăhn), Henri, violinist; b. Verviers, Belg., r820; d. r88r.
Viotti (vē-ǒht'tē), Giovanni Battista, violinist, composer ; b. Fontaneto da Po, 1753 ; d. 1824.
Vogrich (voh'gritch), Max, pianist, composer; b. Szeben, Transylv., 1852 .
Volkmann (fǒhlk'măhn), Robert, composer; b. Lommatzsch, 1815 ; d. 1883.
Wagner (yahg'ner), Richard, dramatic composer; b. Leipzig, 1813 ; d. 1883.

Weber (vā'ber), Carl Maria von, opera-composer ; b. Eutin, 1786 ; d. $1826 . \quad$ ZZara, Dalm., 1863.

Weingartner (vin'gart'ner), Felix, composer; b.
Weitzmann (vits'măhn), Carl Friedrich, theorist ; b. Berlin. 1808 ; d. 1880.

Whiting, Geo. Elbridge, composer; b. Holliston, Widor (vē-dohr'), Charles, organist, composer; b. Lyons, $1845 . \quad$ [Lublin, Poland, 1835 ; d. 1880. Wieniawski (v'yā-nē-ăhv'ṣkē), Henri, violinist; b.
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Strauss, Richard, composer; b. Munich, 1864.
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Tausig (tow'ziyh) Carl, pianist ; b Warsaw, 1841 ; d. 1871. [Kamsko-Wotkinsk, 1840; d. 1893.

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Vaccai (văhk-kah'e), Niccolò, vocal teacher, com. poser; b. Tolentino, 1790 ; d. 1848.
Van der Stucken, Frank, composer; b. Fredericksburg, Tex., 1858.
[Roncole, $18 \mathrm{I}_{3}$; d. 1901.
Verdi (vâr'dē), Giuseppe, opera-composer; b. Le
Vieuxtemps (v'yö-tăhn), Henri, violinist; b. Verviers, Belg., 1820 ; d. $188 \mathbf{1}$.
Viotti (vē-ǒht'tē), Giovanni Battista, violinist, composer ; b. Fontaneto da Po, 1753 ; d. 1824.
Vogrich (voh'gritch), Max, pianist, composer; b. Szeben, Transylv., 1852.
Volkmann (fǒhlk'măhn), Robert, composer; b. Lommatzsch, 1815 ; d. 1883.
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Weber (vä'ber), Carl Maria von, opera-composer; b. Eutin, 1786 ; d. 1826.
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Weingartner (vin'gart'ner), Felix, composer; b.
Weitzmann (vīts'măhn), Carl Friedrich, theorist; b. Berlin, 1808 ; d. 1880.
[Mass., 1842.
Whiting, Geo. Elbridge, composer; b. Holliston,
Widor (vē-dohr'), Charles, organist, composer; b. Lyons, 1845. [Lublin, Poland, 1835 ; d. 1880.
Wieniawski (v'yā-nē-ăhv'skḕ), Henri, violinist; b.


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